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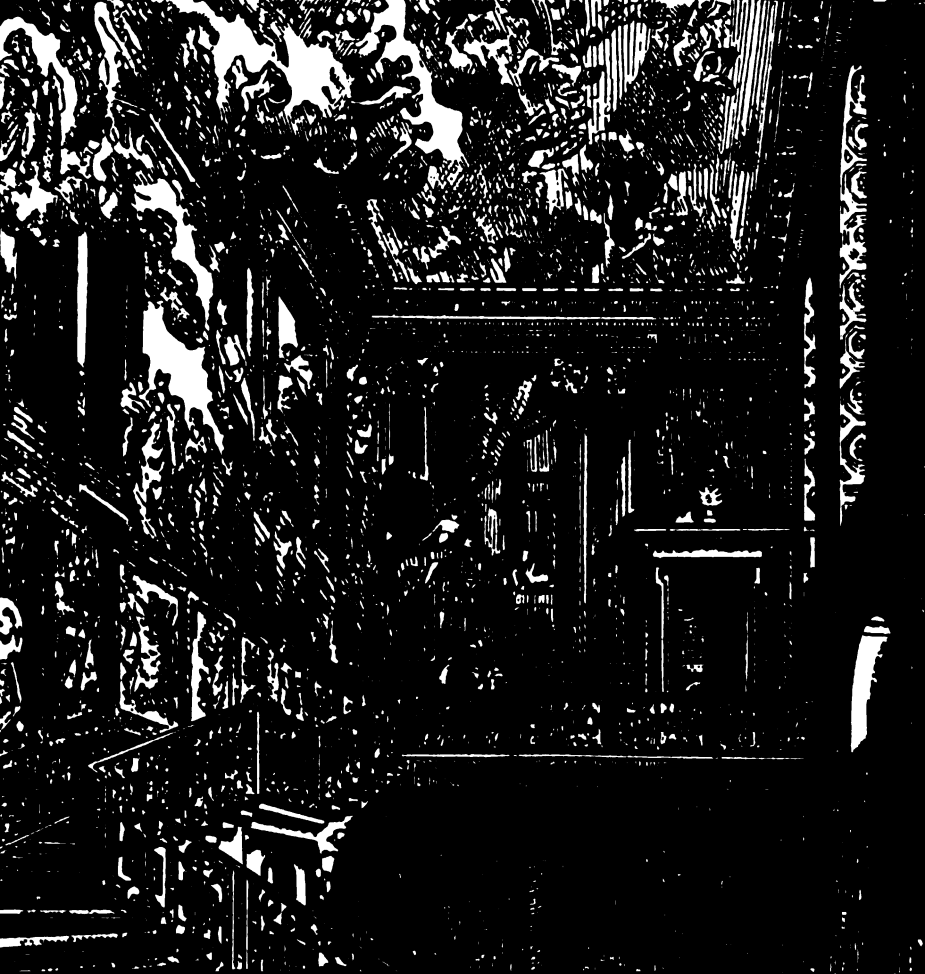
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The New Guide to the Royal Palace of Hampton Court

Ernest Philip Alphonse Law

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THE

New Guide

TO

THE ROYAL PALACE

OF

Hampton Court.

WITH A

NEW CATALOGUE

OF THE PICTURES.

(Abridged from the Author's "Historical Catalogue.")

BY

Ernest Law, B.A.,

BARRISTER-AT-LAW,

Author of the "History of Hampton Court Palace."

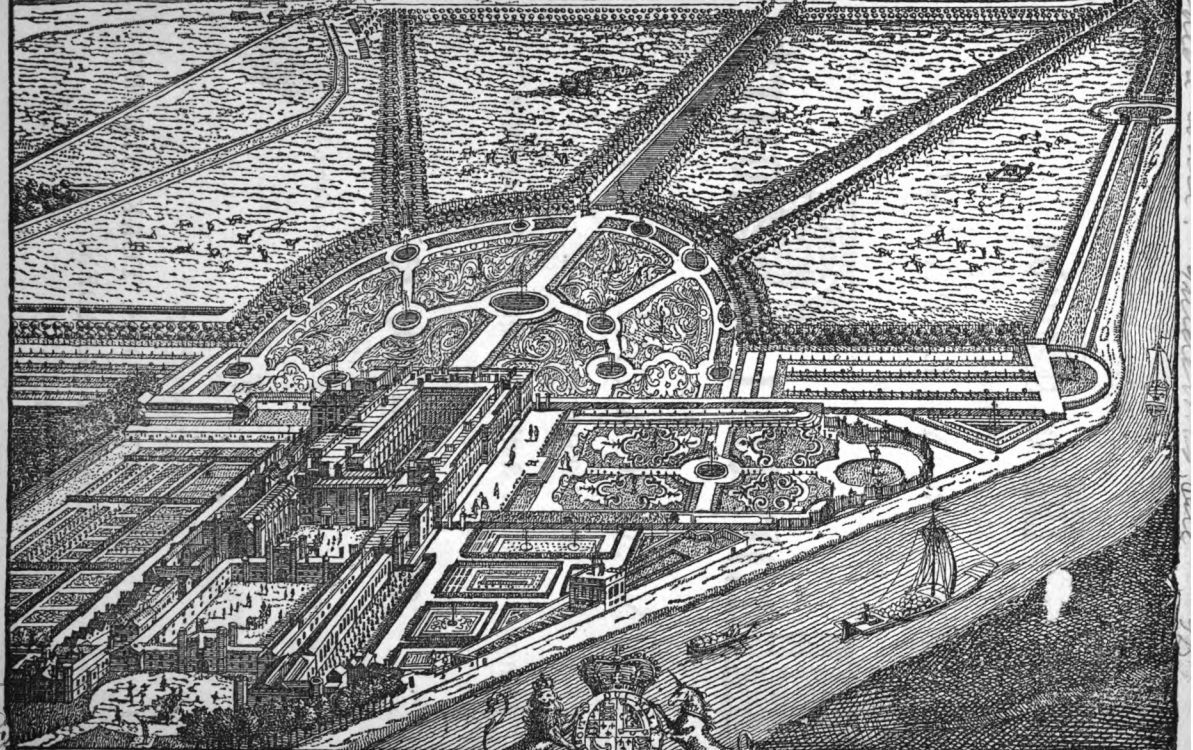
LONDON:

GEORGE BELL AND SONS, YORK STREET

COVENT GARDEN.

1893

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BIRD S-EYE VIEW OF HAMPTON COURT
IN THE REIGN OF QUEEN ANNE.

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Introduction.

HAMPTON Court, the largest and in some respects the finest of all the Royal Palaces in England, was originally founded by Cardinal Wolsey in 1515, when on the threshold of his career of greatness, and here he dwelt in more than regal splendour for fifteen years, attended by an enormous household of some five hundred retainers, and dispensing a most splendid hospitality.

He frequently received at banquets and other festivities Henry VIII. and Catherine of Arragon, and here in 1527 he entertained for two or three days the French Ambassador and the whole of his retinue of 400 gentlemen, in the most sumptuous manner. Previously to this, however, he had handed Hampton Court with all its appurtenances and all its contents to Henry VIII.—assuredly the most magnificent gift ever bestowed by a subject on his sovereign.

After Wolsey's disgrace, in 1529, Henry entered at once into possession of the Palace, and taking a great liking to the place, he enlarged and improved it a great deal; though curiously enough all his additions, except the Great Hall and one or two other rooms, were afterwards demolished by William III.

At Hampton Court Henry VIII. passed much of his time with his six wives, first with Catherine of Arragon, then with Anne Boleyn, and next with his third wife, Jane Seymour, who died here in October, 1537, soon after giving birth to Edward VI. Anne of Cleves was also here on a flitting visit during her brief married life, and immediately after her departure Henry brought down with him to the Palace his fifth wife, Catherine Howard, who was privately married to him in the very rooms where fifteen months after she was arrested on the charge of high treason and hurried to the Tower. It was in the Chapel of this Palace also that Henry took to himself his sixth wife, Catherine Parr.

Edward VI. frequently stayed at Hampton Court, and during one of his visits, under the Protectorate of his uncle the Duke of Somerset, the Palace was fortified against an expected attack from the opposing faction. Somerset, however, did not venture to await their arrival; but in the darkness of the winter's night hurried his little nephew to Windsor, whence, a few days after, the once proud Protector was removed to the Tower.

Queen Mary passed her gloomy honeymoon with King Philip at

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Hampton Court, and it was during her second sojourn here in the following year that, believing she was about to become a mother, a proclamation was prepared announcing "from our house at Hampton Court" her "happy delivery of a Prince"—who was never destined to be born! Here, about the same time, she was reconciled to her sister Elizabeth, who after her own accession to the throne frequently took up her abode at Hampton Court, and entertained her Court and distinguished foreigners with hunting parties, balls, banquets, masques and plays.

In James I.'s reign this Palace was often visited by the Court, and in January, 1604, the King presided here as Moderator over the famous "Hampton Court Conference" between the Episcopalians and the Puritans.

At Hampton Court Charles I. spent with his wife and children some of his happiest days, and it was to this Palace that he was brought, as a prisoner, in August, 1647, remaining here three months under a very mild restraint, until he escaped and fled to the Isle of Wight.

A few years after we find Oliver Cromwell installed here; while soon after the Restoration Charles II. arrived here to spend his honeymoon with Catherine of Braganza.

William and Mary both took a great fancy to Hampton Court, and Wren was commissioned by them to build the existing suite of State apartments, in emulation of the splendour of Versailles. It was in the park here that William met with the fall from his horse from which he died in 1702.

Queen Anne came to Hampton Court a good deal, and here took place the "Rape of the Lock," the subject of Pope's famous poem.

During the ponderous reigns of the first two Georges the Court was frequently at Hampton Court; but George III. never resided here after his accession, so that the Palace, thus ceasing during his long reign to be one of the Royal residences, gradually came to be divided into suites of private apartments, which were allotted by the King as dwellings, chiefly for members of aristocratic families, to whom this privilege was granted by Royal grace and favour—in recognition of services to the Crown and the nation. To this use the bulk of the Palace, comprising about a thousand rooms, and embracing about five-sixths of the whole building, has been devoted ever since, the number of private apartments being at the present day about forty-five, each comprising from fifteen to twenty rooms. The occupation is only during the Sovereign's pleasure, the Crown reserving the right to re-occupy the Palace at any time.

For a long series of years the State Apartments and grounds were neglected

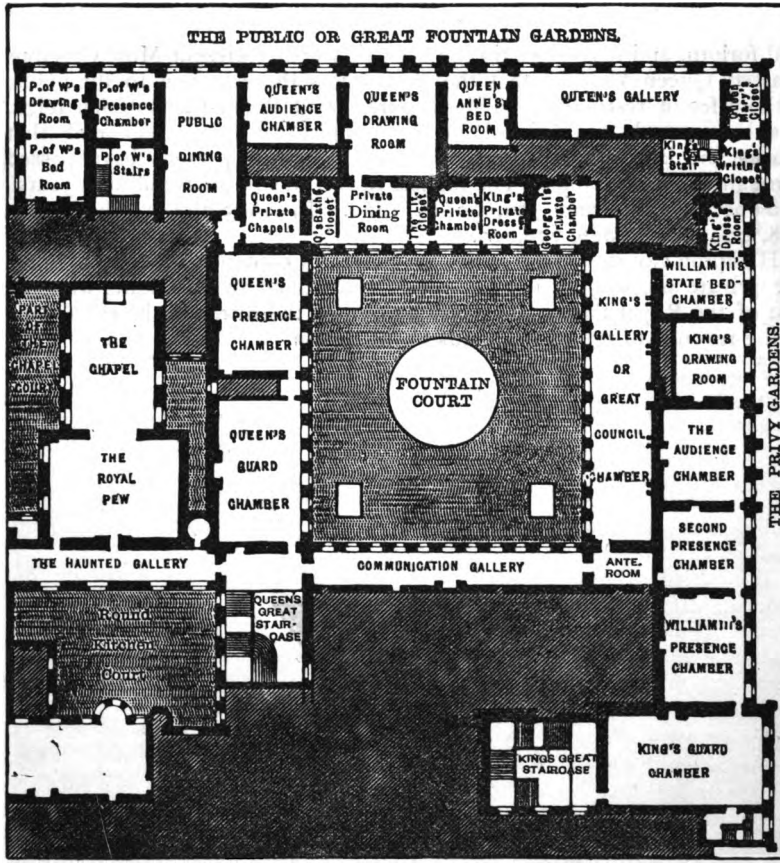
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and forlorn, and it was not till the accession of her present Most Gracious Majesty Queen Victoria, that the Palace was thrown open to the public without fee or restriction. This favour, one of the first acts of her reign, has been amply appreciated by her subjects, it being reckoned that during the last fifty years no less than ten million persons have passed through the State rooms. The highest record was in the Exhibition years: 350,800 in 1851, and 370,000 in 1862. In 1885 the numbers were 198,777, and in 1886, 220,000.

Hampton Court, with its parks, grounds, and contents, though of course the private property of the Crown, is maintained by the State, with the rest of the Royal Palaces, in consideration of the surrender by the Queen of the revenue of the Crown lands to the nation.



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Plan of the State Rooms.

The State Apartments are open to the Public every day in the week, except Fridays, throughout the year; the hours being from 10 in the morning until 6 in the evening, from the 1st of April to the 30th of September, both days inclusive; and from 10 till 4 during the winter months. They are closed on Christmas Day.

N.B.—They are open *on Sundays*, but not till 2 o'clock.

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King's Great Staircase.

THIS staircase, which is the principal approach to William III.'s State Rooms, was designed by Sir Christopher Wren and finished about the year 1700. Its decoration—so meretriciously magnificent—is a good specimen of that gaudy French taste which was first imported into England by Charles II. and his courtiers, and finally triumphed in the reign of William and Mary over our less pretentious, but purer and more picturesque, native style. It is 43 feet long, by 35 feet wide, and about 40 feet high.

The Painting of the walls and ceiling was executed by Verrio, who at first refused to serve William of Orange at all, on account of his politics and religion, but at length condescended to work for him here; though he painted this staircase "as ill," says Walpole, "as if he had spoilt it out of principle." Perhaps the King thought so too, for we find Verrio complaining to Queen Anne that, though he had promised him £1,800 for this ceiling and one in the little bed chamber, he had only received £600, and that he was reduced to great extremity.

But Verrio, though always most handsomely paid for what he did, receiving from Charles II. as much as £8,000 for his painting at Windsor alone, seems to have been usually hard up. On one occasion in the Presence Chamber at this Palace, when he could not approach the King, he called out loudly to him for more money. Charles smiled, and said he had but lately ordered him £1,000. "Yes, Sir," replied he, "but that was soon paid away, and I have no gold left." "At that rate," said the King, "you would spend more than I do to maintain my family." "True," answered Verrio, "but does your majesty keep an open table as I do?"

His performances were in his day held in very high estimation. Evelyn thought "his design and colouring and exuberance of invention are comparable to the greatest old master, or what they do in France;" while others grew so enthusiastic that they gave vent to their feelings in verse

> . . . "Great Verrio's hand hath drawn
> The Gods in dwellings brighter than their own."

His fame, however, was short-lived, and Pope's couplet:—

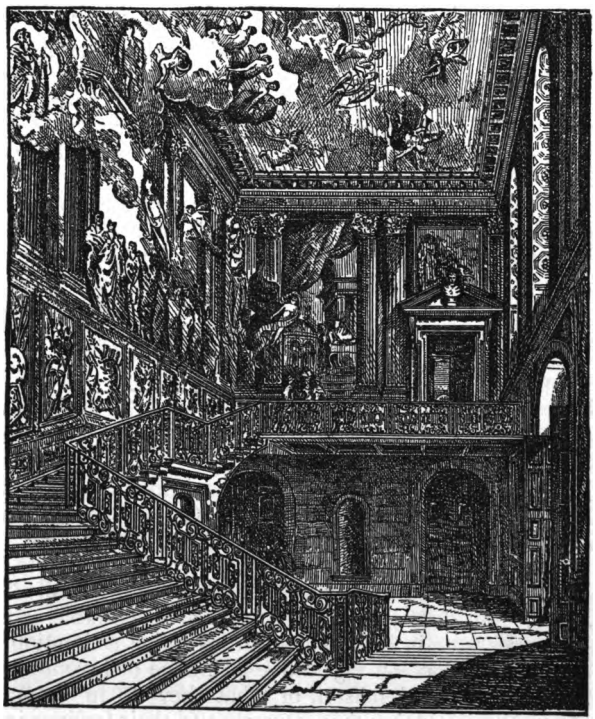
> "On painted ceilings you devoutly stare,
> Where sprawl the saints of Verrio and Laguerre,"

has given the cue to all criticism since.

This staircase displays in a startling degree the tasteless exuberance of

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his pencil: Gods and Goddesses, Nymphs and Satyrs, Muses and Bacchanalians, Virtues and Attributes, Zephyrs and Cupids, Æneas and the twelve Cæsars, Julian the Apostate with Mercury as his secretary, Juno and her peacock, Romulus and the wolf, Ganymede and the eagle, Hercules with



his club, all jostle one another in amazing confusion, in inconceivable attitudes and wonderful attire, floating on clouds, sailing between columns, and reclining beneath canopies of rainbows, flowers, and Zephyrs' heads.

The North Wall is on the left as you enter. Just above the wainscot, is Flora, and opposite her a Nymph or Fortune, with a cornucopia; behind them are Cupids and Iris, and on both sides are River Gods and Nymphs. Above them, poised on clouds, is Ceres, attended by Cupids; above her

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is the god Pan with his unequal reeds; and still further up, on the cornice, are Apollo and the Nine Muses, playing on various musical instruments.

The Ceiling represents the Banquet of the Gods. Jupiter and Juno are seated at table, attended by Ganymede riding on the eagle, and by Nymphs who hand nectar and ambrosia; behind them are Juno's peacock and one of the Parcæ; while above them are an arc with the signs of the Zodiac, Cupids scattering flowers, Fame blowing her trumpet, and Zephyrs' heads breathing soft airs. Below are the other Gods and Goddesses banquetting: to the left Venus and Mars, to the right Neptune, and the rest in the centre.

The East Wall, which is opposite the entrance, is painted in continuation of the subject on the ceiling. Just below the cornice, to the left, is Bacchus with his left hand on the head of Silenus. Above, in the centre, is Diana reclining on her crescent. Below is a marble table supported on two-headed eagles, with wings displayed, themselves resting on clouds. Below is Hercules, with his club, and also a winged figure of Peace, with an olive branch; near her is Æneas, standing. He is pointing to the middle, where are seen the twelve Cæsars, amidst whom is the soothsayer Spurina. Above them is Romulus, with the wolf, while to the right the Genius of Rome hovers over them.

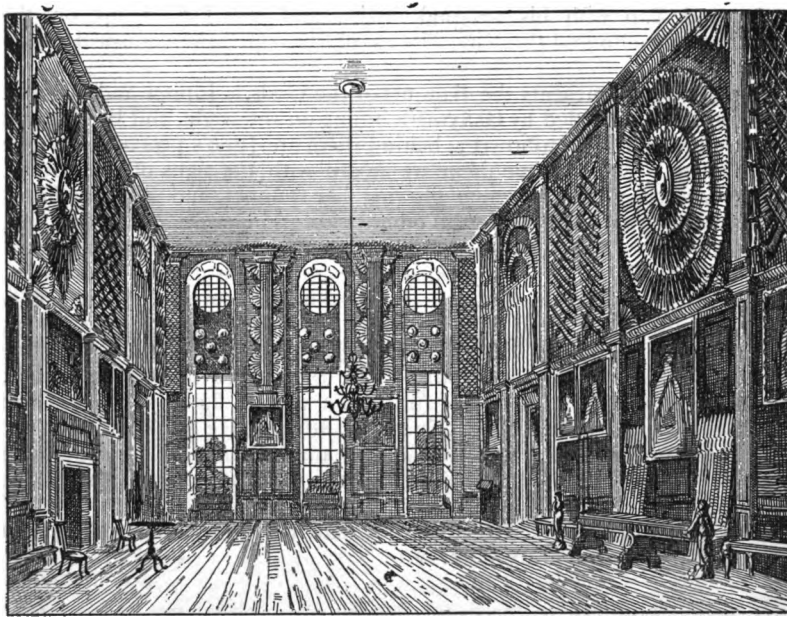
The South Wall shows a man (Julian the Apostate?) seated at a table, and turning round to Mercury.

King's Guard Chamber.

THIS room, one of the finest of the suite, being 60½ feet long, 37¼ feet broad, and 30 feet high, is curiously decorated with old arms; they were so arranged by a common gunsmith, named Harris, for William III. Harris had decorated the Guard Chambers at the Tower and Windsor in this fashion, and Sir Christopher Wren, in his estimate laid before William III., suggested a like arrangement here. The author of "Apelles Britannica," 1740, says that Harris received a pension from the Crown for his ingenuity. The arms are nearly 3,000 in number.

The panel door, to the left of the fireplace, opens into a small room called by Wren "The Smoaking Roome." The door in the opposite corner leads on to the "Beauty Staircase," which itself goes upwards to the top storey, and downwards to the "Beauty Passage," and "Beauty Room."

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King's Guard Chamber.

To assist hurried visitors in their inspection of the 1,000 pictures here, the more important are distinguished by prominent type. This, however, is not always to be taken as indicating artistic value; for attention is thus drawn to many pictures, which are worthless as works of art, but interesting on historical or other grounds.

The Pictures.

1 Bringing in Prisoners and Wounded . . . . . RUGENDAS.
2 Foraging Party going out . . . . . RUGENDAS.
3 Entry into a Town after a Battle . . . . . RUGENDAS.
4 Besieging a Town . . . . . RUGENDAS.

These represent scenes from Marlborough's campaigns in the Netherlands.

5 Lord Anson . . . . . BOCKMAN.
6 Admiral Sir Thomas Dilks . . . . . BOCKMAN.

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7 Sir John Lawson (killed in 1665) . . . . . LELY.
8 Halt of an Army . . . . . RUGENDAS.
9 The Colosseum at Rome . . . . . CANALETTO.
10 Admiral John Benbow (died in 1702) . . . . . BOCKMAN.
11 Edward Montagu, Earl of Sandwich . . . . . SIR P. LELY.
12 Soldiers attacking a Foraging Party . . . . . RUGENDAS.
13 Admiral Edward Russell, Earl of Orford . . . . . KNELLER.
14 Admiral Sir G. Byng (*now placed after No.* 26) . . . . BOCKMAN.
15 Admiral Sir John Gradin (*now placed after No.* 30) . . BOCKMAN.
Served in the reign of Queen Anne, and was dismissed for over-caution.
831 General Spalken . . . . . *unnamed.*
17 Admiral Beaumont . . . . . BOCKMAN.
Perished in the storm "such as of late o'er pale Britannia passed," in 1703.
18 Admiral Sir John Jennings . . . . . BOCKMAN.
19 A Wedding in Camp . . . . . RUGENDAS.
20 Queen Elizabeth's Giant Porter . . . . . F. ZUCCHERO?
This portrait is life-size, his height being 8½ feet, and his hand 17 inches long. "*Anno* 1580" is on the canvas, in the upper right-hand corner. It is probably the famous porter who kept the gate at "the Princely Pleasures of the Court of Kenilworth."
21 Admiral Sir Stafford Fairbourne . . . . . BOCKMAN.
22 Admiral George Churchill . . . . . BOCKMAN.
23 Raising Earthworks against a City . . . . . RUGENDAS.
24 Admiral Viscount Keith . . . . . PHILLIPS.

N.B.—Visitors are required, for the general convenience, to pass from room to room in one direction only.

William III.'s Presence Chamber.

FACING the entrance to this room hangs the **Canopy** of State, under which was formerly the Chair of State. Here the king gave audience to ambassadors and statesmen. The canopy is of crimson damask; at the back the arms of William III. and his motto, "Je main tien dray," are embroidered in silver, and round the valance are the crown and the cypher *W R*, and the rose, harp, fleur-de-lys, and thistle, likewise crowned.

The **carving** is by Grinling Gibbons, who was specially employed by William III. to decorate his new Palace. Nothing can exceed the lightness

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and delicacy of the festoons of flowers and fruit in lime-wood over the fireplace and doors in this and other rooms.

Between the windows are three old-fashioned looking-glasses in gilt frames, with bevelled edges. These and the stools are part of the original furniture of the room; the gilt stands in the corner are later, having the monogram G.R. on their tops. A fine silver chandelier hangs from the centre of the ceiling; it has the harp, thistle, &c., on it, and probably was hung here in William III.'s time. The mantelpiece, with the two pieces of Oriental ware on the high shelf—part of Queen Mary's collection,—should be noticed. The fire-back is of cast iron, and shows the royal arms and I. R. 1687 on it.

The Hampton Court Beauties.

In this room are now placed the well-known collection of the Beauties of the Court of William and Mary, painted by Sir Godfrey Kneller, and called the "Hampton Court Beauties." This name was given them from their being placed in this Palace by Queen Mary, and also in order to distinguish them from Lely's Beauties of Charles II.'s Court, formerly at Windsor, and thence called "The Windsor Beauties," but which are now hung here in "The King's Bed Chamber." (*See* Nos. 185-207.)

Of the beauties of Hampton Court, Horace Walpole remarks, in his "Anecdotes of Painting," that "the thought was the Queen's during one of the King's absences; and contributed much to render her unpopular, as I have heard from the authority of the old Countess of Carlisle, who remembered the event. She added that the famous Lady Dorchester advised the Queen against it, saying: 'Madam, if the King was to ask for the portraits of all the wits in his court, would not the rest think he called them fools?'"

The Queen, however, would not be dissuaded; and Kneller, on his part, entered thoroughly into the spirit of the idea. He was knighted for his performance, and received besides a medal and a chain worth £300.

An anecdote connected with them is told by Horace Walpole in a letter to Sir Horace Mann, dated August 31st, 1751:—"As you talk of our beauties, I shall tell you a new story of the Gunnings. They went the other day to see Hampton Court; as they were going into the Beauty-room, another company arrived; the housekeeper said, 'This way, ladies; here are the Beauties.' The Gunnings flew into a passion, and asked her what she meant; that they came to see the palace, not to be showed as a sight themselves."

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25 Ruins and Landscape . . . . . ROUSSEAU.
26 Lady Diana de Vere, Duchess of St. Albans . . KNELLER.
14 Admiral Sir G. Byng . . . . . BOCKMAN.
28 Cupids, with Boat and Swans . . . . . P. DA CARAVAGGIO.
29 William III. landing at Margate, 1697 . . . . KNELLER.

This large allegorical picture is 18 feet by 15. The King is represented in armour on a white horse, trampling on the emblems of war, by which lies a flaming torch. Above are Mercury and Peace in a cloud supporting the King's helmet, decorated with a laurel wreath, while a Cupid holds a scroll. Neptune, with attendants, welcomes him to British ground. In front, Plenty, with her cornucopia, offers a branch of olives, and Flora presents flowers. In the distance are some ships, whose sails are swelled with the east wind. The hair of the figure of Plenty is ingeniously ruffled, and blown in the same direction.

30 Lady Mary Bentinck, Countess of Essex . . . KNELLER.
15 Admiral Sir G. Gradin . . . . . BOCKMAN.
32 Cupids with a Boat . . . . . P. DA CARAVAGGIO.
33 Carey Fraser, Countess of Peterborough . . . KNELLER.
34 Christian VII. of Denmark (aged 18) . . . . . DANCE.
35 An Old Man's Head . . . . . B. DENNER.
36 An Old Woman's Head . . . . . B. DENNER.
37 Lady Margaret Cecil, Countess of Ranelagh . . KNELLER.
38 William III. Embarking from Holland . . . . *Unnamed.*

"He went," says Macaulay, "on board a frigate called 'The Brill.' His flag was immediately hoisted. It displayed the arms of Nassau quartered with those of England. The motto, embroidered in letters three feet long, was happily chosen. The house of Orange had long used the elliptical device, 'I will maintain.' The ellipsis was now filled up with words of high import, 'The liberties of England and the Protestant religion.'"

39 Figures in Landscapes, Sketches . . . . . SCHIAVONE.
40 Miss Pitt, afterwards Mrs. Scroop . . . . SIR G. KNELLER.
804 Supposed portrait of Fair Rosamund . . . . . *unnamed.*
42 Head of St. Jerome . . . . . LANFRANCO.
43 "Old Man in a red garment reading with spectacles" . . CATALANI.
44 James, 2nd Marquis of Hamilton . . . . . MYTENS.

Holding the white wand of his office—the Lord-Stewardship of the Household to James I. On his breast are the insignia of the Garter.

45 Cupids with a Boat . . . . . P. DE CARAVAGGIO.
46 Lady Isabella Bennet, Duchess of Grafton . . . KNELLER.
47 Margaret Lemon, Vandyck's Mistress . . . . VANDYCK.

Mrs. Lemon was certainly the most beautiful and celebrated, though far from being the only mistress of Vandyck. She lived with him at his house at Blackfriars, which became the fashionable resort of all the wits and dandies of the

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town. Among them was the well-known Mr. Endymion Porter, Gentleman of the Bedchamber to Charles I. When Vandyck married, Margaret Lemon is said to have been so enraged, that she took a knife and endeavoured to cut the wrist of his right hand, but not succeeding in her attempt, retired in disgust to the continent.

48 Head of St. Peter . . . . . LANFRANCO.
49 Head of Judas . . . . . LANFRANCO.
50 Lady Mary Compton, Countess of Dorset . . . KNELLER.
51 Landing of William III. at Brixham, Torbay . . *unnamed.*

He landed on the 5th of November, 1688; the scroll on this picture says 5th of February, 1689, which is certainly an error. Every incident of the landing detailed by Macaulay is depicted here: we see the fragment of rock on to which he stepped, and which is still preserved by the reverential townsmen of Brixham; the horses for which he called on landing, are being brought forward, and his flag is seen floating from the castle.

52 Landscapes, with figures . . . . . SCHIAVONE.
53 Lady Middleton . . . . . KNELLER.
808 Portrait of a Gentleman . . . . . *unnamed.*
55 Youth . . . . . B. DENNER.
56 Age . . . . . B. DENNER.
57 Peter the Great, Czar of Russia . . . . . KNELLER.
58 Family of Villiers, Duke of Buckingham . . HONTHORST.

Curious as having been painted just before Buckingham's assassination. It was during those four months that Buckingham's unpopularity reached its highest pitch: he was continually exposed to insult from the populace, and London was placarded with a paper inquiring: "Who rules the Kingdom?—The King. Who rules the King?—The Duke. Who rules the Duke?—The Devil!" He himself was filled with forebodings of his approaching end. He begged Laud to "put his Majesty in mind to be good to my poor wife and children," and remarked that, "against popular fury a shirt of mail will avail nothing."

59 Portrait of the Duke of Wirtemberg . . . . . MYTENS.
60 Head of a Man, in a Black Cap . . . . . GIORGIONE?
61 Portrait of a Woman with Flowers . . . . . L. DA VINCI?
62 Charles II. taking leave of the Dutch States . . *unnamed.*
63 Portrait of a Man in Black, with a Tablet . . . . . L. DA VINCI?
64 Infant Christ caressing St. John . . . . . L. DA VINCI.
65 Marie Beatrix of Modena, Queen of James II. . KNELLER.
66 Jacob de Brag and his Family representing the Banquet of Cleopatra . . . . . *By himself.*
67 Architectural Subject . . . . . ROUSSEAU.

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Second Presence Chamber.

THE carvings are, like those in the last room, by Gibbons. On a door which leads into the lobby to the King's or Cartoon Gallery is a lock with decorative brass work, cupids holding the crown over the letters *W. M. R.* arranged in a monogram.

68 Ruins in a Landscape . . . . . ROUSSEAU.

69 Esther fainting before Ahasuerus . . . . . TINTORETTO.

"One of the most admirable specimens of this unequal master."

70 Portrait of a Lady in a Green Dress . . . S. DEL PIOMBO?

71 A Lady Playing on the Virginals . . BERNARDINO LICINIO.

72 Portrait of a Sculptor . . . . . LEANDRO BASSANO.

73 Diana and Actæon . . . . . *Giorgione?*

74 Portrait of a Gentleman . . . . . *unnamed.*

75 The Death of Lucretia . . . . . TITIAN.

76 A Magdalen, or Mater Dolorosa . . . . . *after Titian.*

77 The Nine Muses in Olympus . . . . . TINTORETTO.

This picture is universally considered one of his masterpieces.

78 A Dominican Monk? . . . . . GIACOPO BASSANO.

79 Holy Family . . . . . PALMA VECCHIO

80 Portrait of a Gentleman . . . . . DOSSO DOSSI.

81 Ruins in a Landscape . . . . . ROUSSEAU.

82 Philip IV. of Spain . . . . . VELASQUEZ.

83 A Man in Armour . . . . . CORREGGIO?

84 Portrait of a Venetian Senator . . . . . PORDENONE?

85 Charles I. on Horseback . . . . . VANDYCK.

By his side stands M. St. Antoine, equerry.

This is at any rate a very fine replica, and by some is believed to be the original. There are many other replicas extant.

86 Madonna and Child . . . . . *unnamed.*

87 Diana and Actæon . . . . . *after Titian by* PAUL VERONESE?

88 Tobit and the Angel . . . . . SCHIAVONE.

89 Worshipping the Host . . . . . BASSANO.

90 Elizabeth de Bourbon, Queen of Philip IV. . . VELASQUEZ?

"Her cheeks whisper that the pencil and rouge-pot, the bane of Castilian beauty, were not banished from her toilet. Ladies, in fact, seem to have been even fonder of "enamelling" in those days than now, for they did not confine their

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embellishments to their faces only, but went so far as to paint their hands, ears, shoulders, and necks.

91 Portrait of a Knight of Malta . . . . . TINTORETTO.
92 Portrait of a Man with a Red Girdle . . . . PORDENONE.
93 Vision of St. Francis. . . . . CARLO MARATTI.
94 Head of an Old Man . . . . . BASSANO.
95 The Good Samaritan . . . . . BASSANO.
96 Portrait of a Venetian Gentleman . . . . . TINTORETTO.
97 A Holy Family . . . . . DOSSO DOSSI.
98 Christian IV. King of Denmark . . . . . VAN SOMER.

Painted when Christian IV. was on a visit to England in 1606. James, who was not himself averse to a little joviality, thought the visit of his brother-in-law, who was a boisterous jolly fellow, a good pretext for a regular "fling." A letter-writer of the time remarks :—"I think the Dane hath strongly wrought on our good English Nobles; for those whom I could never get to taste good English liquor, now follow the fashion and wallow in beastly delights. The ladies abandon their sobriety, and are seen to roll about in intoxication."

99 Cupids and Satyrs . . . . . P. DA CARAVAGGIO.
100 Jacob, Rachel, and Leah . . . . . G. CAGNACCI.
101 A Shepherd with a Pipe . . . . . GIORGIONE?
102 An Italian Knight . . . . . PORDENONE?
103 Head of Giorgione? . . . . . *by himself?*
104 Family of Pordenone? . . . . . BERNARDINO LICINIO.

Though long attributed to Giovanni Antonio Licinio, called Pordenone, this is decidedly by his scholar and kinsman (some call him his brother) Bernardino Licinio, and is one of his earlier works. There is the same composition, with slight variations, in the Borghese Palace at Rome.

105 Architectural Subject . . . . . ROUSSEAU.

King's Audience Chamber.

FROM the centre of the ceiling is suspended an elaborate chandelier covered with cut-glass, arranged in pendants, roses, and small festoons. The fire-back is curious; it is a rude representation of the Sacrifice of Isaac.

106 A Triptych—The Passion . . . . . LUCAS VAN LEYDEN?
(*Removed to the Queen's Private Chamber.*)

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107 Holy Family with Four Angels . . . . . PARMIGIANO?
108 Portrait of a Man . . . . . TINTORETTO?
109 Portrait of a Man, in Armour . . . . . *Titian?*
110 Mary Magdalen anointing the Feet of Christ . . S. RICCI.
This and other scriptural subjects in these rooms were painted by Sebastian Ricci after 1726, the date of his return from England to Venice. They are unusually good examples of his manner, and show how completely he succeeded in his imitations of Paul Veronese, which indeed were sometimes so successful as to be sold for original works of the master and deceive, if possible, even the critics. La Fosse, the painter, when he found he had been imposed upon, retaliated with the sarcasm: "Take my advice, paint nothing but Paul Veroneses, and no more Riccis."
111 Portrait of Titian . . . . . *after Titian.*
112 Madonna and Child, with Tobit and the Angel . TITIAN.
113 Portrait misnamed St. Ignatius Loyola . . . TINTORETTO.
114 Portrait of a Gentleman . . . . . LAURENZO LOTTO.
115 Madonna and Child, adored by Saints . . PALMA VECCHIO.
This beautiful little picture is one of the best at Hampton Court.
116 Supposed portrait of Titian's Uncle . . . . . TITIAN.
117 Portrait of Giovanni Bellini . . . . . *by himself?*
118 Madonna and Child, with the Donors . . . . . P BORDONE?
119 A Venetian Gentleman . . . . . L. BASSANO.
120 Head of an Old Man . . . . . IL BASSANO.
121 Christ healing the Sick . . . . . S. RICCI.
122 The Marquis del Guasto? and Page . . . . . TITIAN.
123 Landscape with Figures . . . . . SCHIAVONE.
124 Venus, Mars and Cupid . . . . . *School of* P. BORDONE?
125 Head of a Man in a black Cap . . . . . GIORGIONE?
126 Jacob's Journey . . . . . IL BASSANO.
127 The Wise Men's Offerings . . . . . P. VERONESE.
128 Elizabeth, Queen of Bohemia, daughter of James I. Full-length, with a fan of feathers . . . . . HONTHORST.
She was married in 1613, in the Banquetting House at Whitehall, to the Elector Palatine Frederick V.; the festivities on the occasion were of the greatest splendour, and cost £100,000.
129 Departure of Briseis . . . . . SCHIAVONE.
130 Head of a Young Woman . . . . . *unnamed.*
131 The Woman taken in Adultery . . . . . S. RICCI.
132 David and Goliath . . . . . *School of* SCHIAVONE.
133 Mystic Marriage of St. Catherine . . . . . TITIAN?
134 Jacob Stealing the Blessing . . . . . SCHIAVONE.
135 The Shepherd's Offering . . . . . CARIANI?
136 Portrait of Jacopo da Ponte (Il Bassano) . . . *by himself.*

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507 Senators of Venice in the Senate House . . . . . FIALETTI.
386 Holy Family with Saints . . . . . *unnamed.*
137 Christ and the Woman of Samaria (*now placed after No.* 169) BONIFAZIO.
138 Warrior in Armour . . . . . SAVOLDO.
It is a replica of a portrait in the Louvre.
139 Holy Family, with two Donors . . . . . SAVOLDO.
A characteristic example of Savoldo, an excellent artist in his way, who has been persistently ignored, and whose works are usually assigned to other painters.
140 Small half-length Portrait of a Gentleman . . . . . —— ?
141 Susannah and the Elders . . . . . P. VERONESE.
211 Continence of Scipio . . . . . S. RICCI.
160 The Deluge . . . . . IL BASSANO.
142 Jacob's Journey (*now placed after No.* 210) . . . . IL BASSANO.
143 Mars, Venus, and Cupid . . . . . PAUL VERONESE.
144 A Concert . . . . . LORENZO LOTTO?
145 St. Catherine, with three other figures, at the Altar . . P. VERONESE.
146 The Shepherds' Offerings (*now placed after No.* 159) BONIFAZIO.
147 An Old Man's Head . . . . . L. BASSANO.
148 Portrait of Andrea Odoni . . . . . LORENZO LOTTO.
This magnificent portrait has for centuries been erroneously attributed to Correggio, and denominated Baccio Bandinelli the sculptor. Dr. Waagen was the first to designate Lorenzo Lotto as the true painter, and his opinion, which was emphatically endorsed by Messrs. Crowe and Cavalcaselle, has recently been confirmed by the discovery in the lower left-hand corner of the signature :—"*Laurentius Lotus*, 1527."
149 Portrait of Alessandro de' Medici? . . . . . TITIAN.
150 Madonna and Child . . . . . PARMIGIANO?

King's Drawing Room.

151 David with the Head of Goliath . . . . . DOMINICO FETI.
152 Christ before Pilate, a study . . . . . TINTORETTO.
153 Boaz and Ruth, with men reaping . . . . . IL BASSANO.
154 The Expulsion of Heresy . . . . . PALMA GIOVINE?
155 Lodovick Stuart, Duke of Richmond and Lennox MYTENS.
156 Goat and Cupid . . . . . CARAVAGGIO.

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157 **Glorification of a Saint** . . . . . Il Bassano.
158 **A Venetian represented as a Saint** . . . . . Giorgione?
159 Christ at the Pool of Bethesda . . . . . Bassano.
146 **The Shepherds' Offering** . . . . . Bonifazio.
160 **The Deluge** (*now placed after No.* 141) . . . . . Il Bassano.
161 Mary Magdalene . . . . . *after* Titian.
162 Madonna and Child with St. John . . . . . C. Cignani.
163 **The Shepherds' Offering** . . . . . Il Bassano.
164 **Venus Recumbent** . . *after the Darmstadt original by* Titian.
165 The Annunciation . . . . . P. Veronese.
166 St. John with a Lamb . . . . . Spagnoletto?
167 The Madonna teaching Our Lord to read . . . . . C. Cignani.
169 **Christ in the House of the Pharisee** . . . . Il Bassano.
137 **The Woman of Samaria** . . . . . Bonifazio.
942 Holy Family . . . . . *unnamed.*
171 Madonna and Child . . . . . Tintoretto.
172 The Annunciation . . . . . Il Bassano.
173 A Gentleman in armour and a Lady with a flute . . . Giorgione?
174 **An Italian Lady with an Orrery and Dog** . . Parmigiano?
175 The Judgment of Midas . . . . . Schiavone.
176 The Assumption of the Blessed Virgin . . . . . Bassano.
177 St. Roche curing the Plague . . . . . Tintoretto?
178 Marriage of St. Catherine . . . . . Paul Veronese.
179 The Woman of Faith . . . . . S. Ricci.
180 Portrait of a Venetian Gentleman . . . . . L. Bassano.
181 St. George and Princess Cleodolinda . . . . . Tintoretto.
182 **Portrait of an Italian Lawyer** . . . . . P. Bordone?
183 St. William taking off his Armour . . . . . Giorgione?
183* Judith with the Head of Holophernes . . . . . C. Allori?

William III.'s State Bed-Room.

SIR CHRISTOPHER WREN specially designed the decoration of this room, as appears from the original estimate in his own handwriting, preserved in the Record Office. Its dimensions are 33 feet 9 inches long, by 23 feet 7 inches broad; and its height is 30 feet, and includes the half-storey.

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The **ceiling**, which is one of Verrio's best efforts, and is appropriately painted with designs emblematic of Sleep, shows, in one part, Endymion reposing in the lap of Morpheus, while Diana, in her crescent, admires him as he slumbers; and, in the other part, a fine figure of Somnus with his attendants.

The **bed** is not William III.'s, but the state bed of Queen Charlotte, George III.'s Queen. The embroidery, on lilac satin, is said to have been worked by the Clergy Orphan School, and is an exceedingly fine specimen of English needlework. William III.'s bed, which used to be here, is now in a room further on, called the Private Dining-Room. Near the bed is an **old clock**, made by the celebrated Daniel Quare, which goes for one year; it is still in good repair, but no longer wound up. It has been in this room in its present position nearly 200 years. On its face are two small dials, which tell the day of the month, &c. In the corners of this room are also two old barometers, one made by Tompion.

Between the windows is a fine **pier-glass**, which dates from William's time; it is ornamented with a border of cut blue glass, and the edges are bevelled. In the centre is the monogram W.R. surmounted by the crown, in blue and white glass. Over the fire-place is a similar looking-glass, and some oak shelves, with pieces of Queen Mary's collection of china. The **carvings** are more elaborate than in the other rooms, especially the fine border of fruits, flowers, and birds, by the hand of Gibbons.

Beauties of Charles II.'s Court.

But the chief attraction of this room is the famous collection of pictures, by Sir Peter Lely, of Charles II.'s beauties, formerly known as the "Windsor Beauties," because they hung in the Queen's bedchamber at Windsor Castle, whence they were removed early in this century to this room.

No more appropriate place could have been selected. It is a real delight to sit in the window-sill here, before the tramping crowds have invaded the quiet, and contemplate these charming portraits with Pepys's *Diary* or Grammont's *Memoirs* in one's hand; or, better still, Mrs. Jameson's *Beauties of Charles II.* One can imagine one's self for a moment transported into that mixed society of frail, but lovely and interesting women—"the professional beauties" of the time. "La Duchesse d'York," says Hamilton in his *Mémoires de Grammont*, "voulut avoir les portraits des plus belles personnes de la Cour. Lely les peignit; il emploia tout son art

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dans l'execution. Il ne pouvait travailler à de plus beaux sujets. Chaque portrait parut être un chef-d'œuvre."

It must be confessed that he has succeeded in giving that voluptuous expression of blended drowsiness and sweetness, and that air of tender languishment which are so much in harmony with the characters of these beautiful and charming creatures. Their "night-gowns fastened with a single pin," and the "sleepy eye that spoke the melting soul," would have sufficiently told us their history if the memoir writers had failed to supply it.

For further particulars as to the "Beauties," see the author's "Historical Catalogue."

184 Flower-piece, Lilies and Poppies, in panel over the door BAPTISTE.

185 Lady Bellasys in the character of St. Catherine . . LELY.

There has been much dispute, during the last 130 years or so, as to whom this picture, which is the most striking in this room, really represents :—it was at one time known as Elinor, Lady Byron; but it is more probably Susan Anne, the widow of Sir Henry Bellasys, and mistress of the Duke of York. On the death of Anne Hyde, the Duke wished to marry Lady Bellasys, but was dissuaded from doing so by the King, who told him, "at his age it was intolerable that he should think to play the fool again."

186 Jane Kelleway, or Princess Mary as Diana . . . . LELY.

187 Dorothy Sidney, first Countess of Sunderland *Copy by* A. RUSSELL.

188 The second Lord and Lady Clarendon . . . *Copy by* A. RUSSELL.

189 Copies of Ladies' Portraits, by Vandyck and Lely . . A. RUSSELL.

190 Anne Hyde, Duchess of York . . . . . LELY

191 Mrs. Knott . . . . . WISSING.

She is supposed to have been one of the few virtuous ladies of Charles's court.

192 William, Duke of Gloucester . . . . . KNELLER.

193 Copies of Ladies' Portraits, by Vandyck and Lely . . A. RUSSELL.

194 Duchess of Portsmouth, as Flora . . . . . VARELST.

Louise Renée de Penencovet de Quéroualle came from a good family of impoverished means, and had been maid of honour to Charles's sister, the Duchess of Orleans. On her death, by the joint intrigue of the French King and the Duke of Buckingham, she was sent over to England to become the mistress of Charles II., with the double object of binding him to the disgraceful French alliance, and of displacing Barbara, Duchess of Cleveland, an enemy of the Duke's. Soon after her arrival Evelyn notes in his *Diary* :—"I now saw that famous beauty, the new French Maid of Honour, but in my opinion she is of a childish, simple and baby face. She was made a duchess both by Charles and Louis XIV., acquired immense influence over the King, and lived in more than regal splendour at Whitehall." "Following his Majesty this morning through the gallery," writes Evelyn, "I went with the few, who attended him, into the Duchess of Portsmouth's dressing-room within her bedchamber, where she was in her morning loose gar-

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ment, her maids combing her, newly out of her bed, his Majesty and the gallants standing about her; but that which engaged my curiosity was the rich and splendid furniture of this woman's apartment, now twice or thrice pulled down and rebuilt to satisfy her prodigality and expensive pleasures."

195 Frances Stewart, Duchess of Richmond . . . . . LELY.

She was the daughter of Captain Walter Stewart, son of Lord Blantyre, and, by all accounts, the most lovely woman of the Court. Everyone, from the King downwards, was passionately in love with her.

Of her consummate loveliness there seems to have been but one opinion. "Her features were faultless and regular, her complexion dazzling, her hair fair and luxuriant. Her figure, which rose above the common height, was well-proportioned, though slender: she danced, walked, dressed, with perfect elegance, and sat her horse with peculiar grace." To her Parisian education she owed that "air de parure," which excited Hamilton's admiration as being so truly French. Of her childish disposition, which perhaps added to her charms, numerous anecdotes are related; and "she was never known to speak ill of any one."

Miss Stewart's beauty has been perpetuated in a more enduring, or, at any rate, more popular, monument, than Lely's canvas or the rhapsodies of her lovers; for she sat, by express direction of the king, for the emblematic figure of Britannia on our pennies—"on the reverse our Beauty's pride."

196 Marie d'Este? *misnamed* Nell Gwynne . . . . . LELY?

This picture has, since it came here, about fifty years ago, from Buckingham Palace, been misnamed "Nell Gwynne." It is certainly not her, to whom it bears no sort of resemblance, her face being round, while this lady's is long; her hair being light auburn, while this lady's is very dark.

197 Henrietta Boyle, Countess of Rochester . . . . LELY.

198 Elizabeth Percy, Duchess of Somerset . . . . . WISSING.

This is probably "the beautiful Duchess," who married "the proud Duke."

199 Mrs. Middleton . . . . . LELY.

Mrs. Jane Middleton was the daughter of Sir Roger Needham, and became, after her marriage, one of the most renowned beauties of the day. Wherever she went she was the centre of observation and admiration, whether in the Park, at Court, at balls, or at the play; and Pepys even confesses his "great delight to have the fair Mrs. Middleton at our church, who is indeed a very beautiful lady."

De Grammont was one of her admirers and made desperate love to her. "La Middleton," says Hamilton, "fut la première qu'il attaqua. C'etoit une des plus belles femmes de la ville, peu connue encore à la cour; assez coquette pour ne rebuter personne; assez magnifique pour vouloir aller de pair avec celles qui l'etoient le plus; mais trop mal avec la fortune pour pouvoir en soutenir la dépense." "Elle était bien faite, blonde et blanche, et avoit dans les manières et le discours quelque chose de precieuse et d'affecté. L'indolente langueur dont elle se paroit, n'etoit pas du goût de tout le monde. On s'endormoit aux sentimens de délicatesse qu'elle vouloit expliquer sans les comprendre." At one time he showered presents on her; but "Il s'apperçut que la belle prenait volontiers, mais qu'elle ne donnait

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que peu," so he left her to her numerous other lovers, who were more easily gratified, or more fortunate.

Of *Mr.* Middleton no notice was ever taken, nor any mention made; he is known to us only as "the great beauty's husband." In the days of her mature age and charms she devoted herself to gambling.

200 Mrs. Lawson, in red . . . . . WISSING.

201 Frances Brooke, afterwards Lady Whitmore . . LELY.

This Miss Brooke was the younger of the two daughters of Sir William Brooke, who were nieces of Digby, Earl of Bristol. When they were respectively sixteen and seventeen years old, their uncle, who was anxious to ingratiate himself with Charles, introduced them at Court to captivate that amorous monarch. With this object in view, he used to give little supper parties, at which his young and beautiful nieces,—"qui étoient toutes deux faites pour donner de l'amour et pour en prendre,"—were sedulously brought under the notice of the king. "Le luxe et la délicatesse regnoient dans ces repas nocturnes, qui font l'enchainement des autres voluptés:" and all was in good train, when the affair was discovered, and at once put a stop to, by Lady Castlemaine.

202 Elizabeth, Countess of Northumberland . . . . LELY.

203 Countess of Falmouth, *misnamed* Countess of Ossory . LELY.

204 Elizabeth Brooke, Lady Denham . . . . . LELY.

She was married off at eighteen to old Sir John Denham the poet, a widower of seventy-nine, and described as "ancient and limping." She was supposed, but on inadequate grounds, to have been poisoned.

205 Barbara, Duchess of Cleveland, as Minerva . . . LELY

When Catherine of Braganza came to England, she had firmly resolved not to receive Lady Castlemaine. No sooner, however, did Charles and his new queen come to this palace to spend their honeymoon, than Lady Castlemaine established herself here also, and within two days of her arrival forced herself into the queen's presence. Her majesty was so overcome at this indignity, that she burst into tears, and was carried fainting from the room. Afterwards she was constrained to make her one of her ladies of the bedchamber, and treat her with the greatest deference.

206 Anne, Countess of Sunderland . . . . . LELY.

207 Miss Hamilton, Countess de Grammont. . . . . LELY.

This picture is the finest and most interesting of the whole series, and we are told in Grammont's *Mémoires* that Lely bestowed all his art on it, and confessed he had taken a special delight in painting it. At Court it made a great sensation, and the Duke of York, who had before paid assiduous attention to Miss Hamilton, "en eut à la regarder, et se mit à lorgner tout de nouveaux l'original"—much to the alarm of Le Chevalier de Grammont, who had just made her acquaintance, and was already her ardent lover.

Nevertheless, De Grammont seems to have been of so volatile a nature, that he was leaving England hastily, without performing his engagements to Miss Hamilton, when he was pursued and met by her two brothers in an inn at Dover. "Chevalier de Grammont," cried they aloud, "n'avez vous rien oublié à Londres?" "Par-

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donnez moi, messieurs," replied he, "j'ai oublié d'epouser votre sœur." He accordingly returned, and about December, 1663, "pour le prix d'une constance qu'il n'avoit jamais connue auparavant, et qu'il n'a jamais pratiquée depuis, il se vit en fin possesseur de Mademoiselle d'Hamilton." They appear to have left England about 1664. In France, where she resided the rest of her life, she was appointed "Dame du Palais;" but she was not popular, at least with the ladies, who designate her as "affected and haughty," "plus agréable qu'aimable," and "Anglaise insupportable."

208 Flower-piece, in panel . . . . . BAPTISTE.

King's Dressing Room.

PROBABLY this room was not quite finished till Queen Anne's time, as the ornamental brass-work on the door bears the initials *A. R.*

The **Ceiling**, which is another of Verrio's, represents Mars reposing in the lap of Venus. The **corner fireplace**,—with its marble chimney-piece, its antique cast-iron fire-back, showing Neptune and attendant nymphs (date about 1702), and the curious oak mantel-piece, with diminishing shelves rising one above another, and decorated with lime-wood carving,—is characteristic of old times. Here are placed some more pieces of Queen Mary's china. The barometer in the corner was considered a curiosity even in 1741.

210 Men in Armour, fighting with Bears . . . . . GIACOMO BASSANO.
142 Jacob's Journey . . . . . IL BASSANO.
612 **Diana and her Nymphs Reposing** . . RUBENS *and* SNYDERS.
212 Robbers in a Cave dividing their Spoil . . . . S. ROSA.
234 Cleopatra dying from the bite of an Asp . . . . . L. CARACCI?
216 Cupid Shaving his Bow . . . . . *after* PARMIGIANO.
237 Moses Striking the Rock . . . . . SALVATOR ROSA.
218 Judas betraying Christ . . . . . PORDENONE?
219 Salome with the Head of John the Baptist . . . . . *unnamed.*
239 Small Landscape . . . . . SALVATOR ROSA.
221-2 Heads of Christ and the Madonna, in a small oval . . *unnamed.*
223 The Tribute Money . . . . . P. VERONESE?
224 The Marriage of Joseph and Mary . GIROLAMO DA TREVISO?
225 "A piece with a Doe, a Stork, and a Brass Pan in it" . . . KALF.

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King's Writing Closet.

OPPOSITE the windows in this little room is a door in the wainscot, leading to a private staircase, at the bottom of which is a private way into the garden, so that the King could go out unobserved.

The looking-glass over the chimney-piece is so arranged as to afford a view in vista of all the rooms on the south side of the state apartments.

225[a] Flowers in a Brass Vase—a panel-piece . . . . JAMES BOGDANI.

226 Artemisia Gentileschi at her Easel, painting . . *By herself.*

She came over to England with her father, but did not remain long. Her popularity was not confined to England. Lanzi speaks of her as "famed throughout Europe," and her master, Guido, held her in high esteem. She passed most of her life at Naples, where, if we are to believe the gossips, she was "as celebrated for her amours as her painting." She certainly does not seem to have cared much about her husband, for we find her asking in one of her letters with the most perfect indifference, whether he is still alive or dead!

227 A Sibyl . . . . . ORAZIO GENTILESCHI.

Orazio Gentileschi was a native of Pisa and a disciple of his half-brother, Aurelio Lomi. The very considerable reputation he had earned abroad, induced Charles I. to invite him to London in 1626, and treat him with the greatest liberality. He gave him an annuity of £100 a year (equal to at least £600 in these days), bore the whole expense of the education and travelling of his sons in Italy, employed him in painting ceilings at Greenwich, paid very large sums for his pictures, and furnished him a house from top to toe at a cost of more than £4000!

228 Colossal Head of a Warrior . . . . . GUERCINO.
229 Joseph and Potiphar's Wife . . . . ORAZIO GENTILESCHI.
233 Head of a Young Man . . . . . C. CIGNANI.
213 A Holy Family . . . . . PERUGINO?
214 A Holy Family . . . . . FRANCESCO VANNI.
215 Nymphs and Cupids sporting in Clouds . . . . . CHIARI.
235 Lucretia and Tarquin . . . . *after Palma Vecchio*, P. BORDONE.
217 Christ in the House of Martha and Mary . . . GIACOMO BASSANO.
238 Martyrdom of St. Bartholomew . . *after Spagnoletto*, L. NOTTERY?
220 Two Nymphs Kissing . . . . . CHIARI.
240 A Sibyl? . . . . . P. BORDONE?
241 Salome with the Head of John the Baptist . . . . LUINI?

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242 Head, a Sibyl . . . . . C. CIGNANI.
243 A Peacock, Cocks, and Hens . . . . . J. BOGDANI.
244 Triumph of Spring over Winter . . . . . S. RICCI.
245 Marriage of St. Catherine . *after the Louvre original by* CORREGGIO.
246 Flower-piece—Lilies, &c.—in a Brass Vase . . . . J. BOGDANI.

Queen Mary's Closet.

QUEEN MARY'S closet is not a very appropriate designation of this room; for, as it was not floored till four or five years after her death, she could never have been in it at all. It seems to have got this name from having been formerly hung with needlework executed by her; the chairs and screens also being described as "the work of the same pious hand," and "extremely neat, and the flowers very well shadowed." They were all removed some years ago.

Artistic needlework, indeed, seems to have been the chief occupation by which Mary beguiled the weary hours of her husband's long absences, varied with the interest of her choice collection of exotics and her orange trees,—the remnant of which can be seen from the windows here,—and her curious specimens of china, which are seen in every room. In an old building called "The Water Gallery," which stood on the brink of the river, but was taken down after her death, she formed a retreat which would do credit to any "æsthetic" lady of the present day. The decoration of her rooms was superintended by Sir Christopher Wren. It included ceilings painted by Verrio; richly carved doorways and cornices, with delicate festoons of fruits and flowers in limewood, by Grinling Gibbons; oak dados, hangings of fine needlework, and corner fireplaces, with diminishing shelves above, on which were ranged her most valued specimens of blue china. Here she spent most of her time, surrounded by those beautiful maids of honour whose features she made Kneller transmit to us (see "King's Presence Chamber"); sometimes plying her needle on the fragile balcony of beautiful wrought iron, which overhung the then uncockneyfied Thames, and watching the barges sail to and fro; sometimes superintending the laying out of the new gardens; and sometimes sitting at work beneath the shade of the curious intertwined trees still known by the name of "Queen Mary's Bower."

247 Two Females sacrificing to a Statue . . . . . G. ROMANO.
248 Charity . . . . . C. CIGNANI.

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249 Madonna and Child . . . . . BRONZINO?
250 Holy Family, St. Catherine and St. Joseph . . . LUCA CAMBIASO.
251 The "Madonna della Quercia" . *after Raphael*, G. ROMANO.
252 Thetis presenting Achilles to Cheiron the Centaur . . A. BALESTRA.
253 The Roman Daughter and her Father . . . . . *unnamed.*
254 St. John the Baptist in the Desert . . . . . LIONELLO SPADA.
255 Vulcan giving Thetis Armour for Achilles . . . . . A. BALESTRA.
256 Madonna and Child . . . . . C. CIGNANI.
257 A Roman Emperor on Horseback . . . . . G. ROMANO.
258 A Female with Flowers, called "Flora" . . . . . *unnamed.*
259 Saint Catherine with a Palm and Wheel . . B. LUINI.
260 Old Woman warming her Hands with Charcoal . . . G. NOGARI.
261 Madonna and Child . . . . . *unnamed.*
262 Madonna and Child, with St. John . . . . . V. MALO.
263 Portrait of a Man . . . . . NOGARI.
264 The Infant Christ attended by Angels . . . . CARLO MARATTI.
265 Madonna and Child and St. Joseph . . . . . V. MALO.
267 Sophonisba preparing to take Poison . . . . GAETANO?

Queen's Gallery.

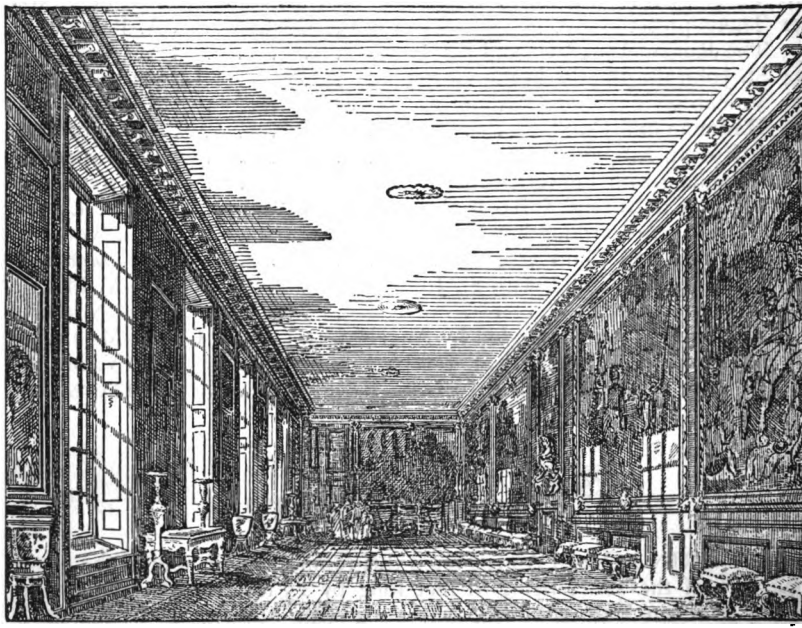
DURING Queen Anne's reign this room, which is one of the finest of the suite, being 81 feet long by 25 feet broad, and having seven large windows, was hung with Mantegna's "Triumph." The amateur of blue-and-white jars and bowls will observe some very interesting specimens, made especially for William and Mary, and mostly bearing the Royal arms, with the cypher *W.M.R.* and the Nassau motto, *Je main-tien-dray*, and the rose, harp, thistle, &c. The finest are the great flower-vases standing about four feet high, and composed of some eight different parts, placed one above another, and tapering upwards. They bear effigies of William III. and various devices. There are also some old teapots, which remind us how in the palace, and doubtless in this room,

"Thou great Anna, whom three realms obey,
Dost sometimes counsel take and sometimes tea."

Chimney-piece. This is particularly handsome, being of dark grey marble, with a bust of Venus on the top, two doves billing beneath her, and

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two Cupids on the sides; in the centre is a looking-glass, ornamented with brass work. The fireback shows James II.'s arms and his initials, I. R.



1687: it was a strange piece of economy on William of Orange's part to make use of his dethroned father-in-law's arms for the fireplaces in his new palace.

The Tapestries—History of Alexander.

THESE are a series of seven pieces of tapestry from the celebrated designs of Charles Le Brun, illustrative of the Life of Alexander. Very little is known of their history beyond the fact that they were bought by General Cadogan, in Flanders, for a very small sum, in George I.'s reign, and set up here by order of the king. They were worked either at Brussels, or at the Gobelin manufactory.

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The seven pieces here are only a part of the whole series, and are not arranged in chronological order. Their now faded condition gives but a faint idea of their pristine splendour.

1. Alexander's Triumphal Entry into Babylon.
   He entered Babylon in 331 B.C., after the battle of Arbela and the flight of Darius, and was received by the inhabitants as a deliverer.
2. The Last Fight of Porus, King of India.
   Porus is on his elephant in the centre of the picture, hurling a javelin. The contest was fought in 326 B.C., after Alexander had forced a passage across the Hydaspes.
3. Alexander and his Horse Bucephalus.
   Alexander, after turning the horse, has just dismounted, and is being embraced by his father Philip, who on this occasion exclaimed that "Europe would be too small for such a spirit."
4. Alexander and Diogenes.
5. Alexander meeting the Chaldean Prophets as he enters Babylon.
6. The Battle of the Granicus.
   Alexander is about to strike Spithridates, the Ionian Satrap; behind the King, coming to his assistance with a battle-axe, is Clytus, who saves his life.
7. Alexander Entering the Tent of Darius' Wife.
   Alexander, after the battle of Isaus, is entering, accompanied by Hephæstion, the tent of Sisigambis, the wife of Darius. She at first took Hephæstion for the King, and prostrated herself before him to kiss his feet.

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268 Landscape with four small Figures . . . . . ADRIAN HENNIN.
269 Twelve Classical Subjects (*moved to various rooms*) . . . S. RICCI.
270 A Boy playing with Puppies . . . . . B. CASTIGLIONE.

Queen Anne's Bed-Room.

QUEEN ANNE'S bed, with its stools, &c., to match, appropriately furnishes this room. The hangings of the bed are of fine silk velvet, worked with an elaborate pattern of architectural designs and conventional vases and flowers, in orange and crimson on a white ground. The material has suffered much with age, but, when closely inspected, it discloses a workmanship of great delicacy. It is said to have

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come from Spitalfields. In George I.'s reign, this room was occupied by the Princess Caroline, wife of the Prince of Wales.

The Ceiling was painted for her by Sir James Thornhill, who had succeeded Verrio and Laguerre as a decorator of palaces and public buildings. It was by Halifax's influence that he was employed. "The Duke of Shrewsbury, Lord Chamberlain," says Horace Walpole, "intended it should be executed by Sebastian Ricci; but the Earl, then First Commissioner of the Treasury, preferring his own countryman, told the Duke that if Ricci painted it he would not pay him." The design shows Aurora rising out of the ocean in her golden chariot, drawn by four white horses, and attended by Cupids; below are Night and Sleep. In the **Cornice** are the following portraits:—George I. with the crown, over the bed; Princess Caroline, over the fireplace; George II. as Prince of Wales, opposite his wife; and Frederick, Prince of Wales, as a boy, over the windows.

The chandelier is silver, elaborately decorated with glass balls. Near the bed are two large blue bowls, which probably belonged to Queen Mary. The cast-iron fireback has a rude representation of the Worship of the Brazen Serpent. The size of this room is 30 by 25½ ft.; its height 30 ft.

271 St. Peter; so called (*now placed after No.* 470) . . . . *unnamed.*
272 Head of an Old Man („ „ „ 773) . . . . *unnamed.*
273 Queen Mary . . . . . KNELLER.
274 Venus embracing Adonis . . . . . G. CHIARI.
275 St. Francis and the Infant Jesus . . . . . GUIDO?
276 Holy Family with St. James . . . . . CORREGGIO?
277 St. Sebastian pierced with arrows . . . . . FRANCIA?
278 Offerings of the Magi . . . . . L. GIORDANO.
279 Venus and Cupid . . . . . F. POURBUS?
280 Burning of Rome by Nero . . . . . *after* G. ROMANO.
281 Saint Catherine reading . . . . . CORREGGIO.
282 Madonna and Infant Jesus . . . . . A. DEL SARTO?
266 Chiron teaching Achilles the use of the Bow . . . G. ROMANO.
283 A Dead Christ . . . . . *unnamed.*
284 Head of a Man . . . . . SCHIAVONE.
285 The Apostles Peter, James and John . . M. A. CARAVAGGIO.
286 Birth of Apollo and Diana . . . . . G. ROMANO.
287 Fortune on a Shell oared by Tritons . . . . G. ROMANO.
288 & 292 History of Cupid and Psyche . . . . GIORDANO.
289 Christ brought before Pilate . . . . . SCHIAVONE.
290 A Roman Emperor on Horseback . . . . . GIULIO ROMANO.

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291 The Nursing of Jupiter . . . . . GIULIO ROMANO.
292 The History of Cupid and Psyche. [See No. 288.] L. GIORDANO.
293 Jupiter and Europa . . . . . G. ROMANO.
294 Portrait of a Gentleman . . . . . NOGARI?
295 Portrait of a Lady in a red bodice . . . . . *School of* FRANCIA.
296 Portrait of a Gentleman . . . . . *unnamed.*
297 Ganymede carried to Heaven by Jupiter . . *after Michael Angelo.*
298 Madonna and Child . . . . . *unnamed.*
299 Judith with the Head of Holofernes . . . . . *after C. Allori.*
300 Venus and Cupid . *after M. Angelo by* PONTORMO *or* BRONZINO.

This grandly beautiful though hardly attractive composition, was designed by Michael Angelo. The copy before us is probably by Bronzino. "It was brought to England in 1734, and exhibited at 'Essex House, Essex Street, Strand;' subsequently it was purchased in the name of the King for £1000."

301 Judith with the Head of Holofernes . . . . . GUIDO.
302 Jupiter and Juno taking possession of Heaven . . . G. ROMANO?
303 Head of a Magdalen . . . . . *after Sasso Ferrato.*
304 A Female Saint with a Cross . . . . . *School of Francia.*
305 A Mermaid and her Young . . . . . G. ROMANO.
306 Portrait of an Italian Lady . . . . . PARMEGIANO.
307 St. John baptising Christ . . . . . F. FRANCIA.

This beautiful picture, one of the finest specimens in England of this great master, must have been acquired by Charles I. with the Mantuan collection. Between that date and about thirty years ago, when it was discovered in a lumber-room in this palace, there is no record of it.

308 William III. . . . . KNELLER.

Queen Anne's Drawing Room.

BEING the central room of the East Front, this is one of the finest of the suite; it is 41 feet long, 35 feet wide, and 30 feet high. As it was not decorated till the reign of Queen Anne, for whom Verrio executed the painting on the ceiling, the visitor can judge of the real taste of that age, which was nothing better than a poor imitation of the bastard-classic of Louis XIV., as distinguished from the so-called "Queen Anne Style," which never had any existence at all, except an imaginary one in the brains of modern china-maniacs.

Ceiling. This represents Anne in the character of Justice, with scales in one hand and a sword in the other; her dress is purple, lined with

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ermine. Over her head a crown is held by Neptune and Britannia; while surrounding her, and floating in the clouds, are various allegorical figures representing Peace, Plenty, &c. "On the sides of this room," we are told, in 1741, "are more paintings of Verrio, representing the British Fleet, and Prince George of Denmark pointing to it; and the four parts of the world, shown by four figures; but these were thought so indifferent that they are now concealed and covered over with hangings of green damask." A flock paper now replaces the old hanging; but the painted walls behind them remain as they were. All the gilt furniture, tables, stools, and stands, in this room are Georgian: the cypher G. R. being carved on most of the pieces.

Queen Anne, who resided occasionally at Hampton Court, used to give levées in this room, and Swift mentions his attending one here.

The View from the windows here is very strikingly beautiful. It shows the whole of the Public or Great Fountain Garden, and a large portion of the House Park (sometimes erroneously called the *Home* Park, in imitation of the one at Windsor); and the middle window is the centre point towards which all the lines of the walks and avenues converge. The Gardens were laid out in their present form by William III.; but Charles II. had begun the alterations, and in his time the Long Canal was dug, and the great avenues planted. The Long Canal is about three-quarters of a mile long, and the side diverging avenues about the same length; the vista of one is closed by the picturesque old tower of Kingston Church, the vista of the other by those revolting brickwork abortions, the Surbiton waterworks.

West Pictures.

This room is now exclusively hung with the paintings of West, all of which were executed for George III., who greatly admired them, and extended to him a most liberal patronage. He was equally in favour with the public, who lauded his performances to the skies, and with his fellow-artists, who made him President of the Royal Academy. We now hardly know which to wonder at most—an obscure lad from the wilds of Pennsylvania, who took his earliest lessons in painting from a tribe of Cherokees, accomplishing what he did; or the English fetish, Public Opinion, having been so deluded as to regard his efforts as masterpieces of Art. The depreciation which has overtaken him may be judged when we hear that an "Annunciation," for which £800 was originally paid, was knocked down in 1840 for £10.

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309 Duke of Cambridge, and Princesses Charlotte and Augusta . WEST.
310 Dukes of Cumberland, Sussex, and Cambridge, and the Princesses Augusta-Sophia, Elizabeth, and Mary . . . . . WEST.
311 The Death of the Chevalier Bayard . . . . . WEST.
312 Hannibal Swearing never to make Peace with Rome . . . WEST.
313 Armenius' Wife brought Captive to Germanicus . . . . . WEST.
314 St. Peter Denying Christ . . . . . WEST.
315 Cyrus liberating the Family of Astyages . . . . . WEST.
316 Queen Charlotte and the Princess Royal . . . . . WEST.
317 The Death of Epaminondas . . . . . WEST.
318 George III., aged 40; Lords Amherst and Lothian behind . WEST.

"I wonder," observed the Duke of Sussex, while passing through the apartments at Hampton Court, "in which of these rooms it was that George the Second struck my father. The blow so disgusted him with the place that he never afterwards could be induced to think of it as a residence."

319 St. George and the Dragon . . . . . WEST.
320 The Death of General Wolfe . . . . . WEST.
321 Queen Charlotte, aged 36, with her thirteen children . . . WEST.
322 Prince of Wales (George IV.), and Duke of York . . . . WEST.
323 The Final Departure of Regulus from Rome . . . . . WEST.
324 Duke of Clarence (William IV.), and Duke of Kent . . . WEST.
325 Apotheosis of the Infant Princes Octavius and Alfred . . . WEST.

Queen's Audience Chamber.

ON the wall hangs an old Canopy of State of red damask, of the time of Queen Anne, who no doubt often sat under it. The walls were formerly hung with tapestry. The Chandelier is very handsome. The fireback represents the Rape of Europa.

526 Four Portraits of Doges of Venice . . . . . FIALETTI.
327 Don Guzman, Spanish Ambassador . . . . . MYTENS?
328 Tobit's Father restored to sight . . . . . M. DE VOS.
329 Battle of the Forty . . . . . PIETER SNAYERS.

There are exactly forty horsemen, who are distinguished by their scarves; twenty wearing red ones round their waists, and twenty with green ones on their left arms. It is stated to represent a contest in the Spanish Netherlands between two rival commanders, which took place about 1621, before Bois-le-Duc.

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335 **St. Michael and Satan . . *after* GUIDO, *by* SIR J. REYNOLDS.**
331 Meeting of Henry VIII. and Maximilian I. . . *unnamed.*

This is a highly curious contemporary picture representing several incidents in the siege of Terouenne, undertaken by the joint armies of Henry VIII. and the Emperor Maximilian. In the foreground, the first meeting of the sovereigns, which took place on the 9th of August, 1513, on the east side of Terouenne, is shown. On the right is Henry VIII. in gold armour and visor.

Tournay surrendered on 24th of September, and early on Sunday morning, the 25th, Henry entered the town. The sun was shining brightly, and it must have been a splendid sight to see the youthful monarch, then the finest man in the whole army, riding at the head of his troops through the grand old Gothic town, the sunlight glistening on his golden helmet and cloth-of-gold trappings, and playing on the spears of the sturdy men-at-arms. All the houses by which they passed were hung with costly tapestries; the great bells were rung; and the burgesses, in their civic attire, came to welcome the King with magnificent gifts, attended by the townspeople carrying torches and sounding a triumphal march. Thus they proceeded up to the market-place, where he was greeted by the populace with enthusiastic vociferations of "Vive le Roi;" then, all sounds being hushed, he passed into the cathedral to render, in a grand high mass, his thanksgivings to Almighty God.

332 Daughter of Frederick II. of Denmark . . . . . *unnamed.*
333 Christ curing the Sick . . . . . B. VAN ORLEY.
334 Embarking from Schevening . . . . . PALAMEDES.
559 **Margaret Douglas, Countess of Lennox . . . . . ——?**

Margaret Douglas was the daughter of the Earl of Angus and Margaret Tudor (see No. 558), and was thus a niece of Henry VIII., at whose court she mostly resided in her youth. But her fondness for flirting moved the displeasure of her uncle Henry, who directed Cranmer "to call apart my Lady Margaret Douglas, and declare to her how indiscreetly she hath demeaned herself, first with the Lord Thomas, and secondly with Charles Howard, in which part ye shall with discretion charge her with over-much lightness, and finally give her advice to beware the third time, and wholly apply herself to please the King's Majesty."

We find her as one of the bridesmaids at Katharine Parr's wedding in the chapel here. In 1543 she married the Earl of Lennox, by whom she became mother of Lord Darnley, and thus is an ancestress of the present royal line. When Edward VI. came to the throne she tried to get apartments here; they were refused, but the King lent her £200 instead.

336 Edward, twelfth Lord Zouch . . . . . MYTENS.
337 Embarkation of Henry VIII. from Dover, on 31st of May, 1520, to meet Francis I. at the Field of the Cloth of Gold . . . . . V. VOLPE?

The view in this old contemporary picture is taken from the south-west of Dover Harbour, extending across the harbour eastward to the Castle, so that the town of Dover is left in the bay to the north. The ship, the "Henri Grace-de-Dieu," or "Great Harry," which was built expressly for the King, is represented as just sailing

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out of the harbour, having her sails set. On the main deck stands the King. In the distance is seen the coast of France. In the foreground on the right are two circular forts, communicating with each other by a terrace, with cannons firing a a salute, and spectators, billmen, officers, and a person of distinction dressed in green and yellow with a black coat—probably Sir Edward Poynings, Constable of Dover Castle, and Lord Warden of the Cinque Ports. On the hill opposite is seen Dover Castle.

The number of those who embarked with King Henry on this occasion was very large, including, besides the great nobles and their followers, 4,334 men with 1,637 horses. Cardinal Wolsey's retinue alone consisted of 12 chaplains, 50 gentlemen, 238 servants, and 150 horses.

338 Sea-Piece—The Bay of St. Lucar? . . . . . JAN PARCELLES.

339 The Battle of the Spurs, 1513 . . . . . ——?

This represents the defeat of the French before the walls of Terouenne on the 16th August, on which occasion they made more use of their spurs than their weapons. The English are shown on the left charging the French; the figure in the centre in a gold helmet, with his vizor up, fighting valiantly, is probably meant for Henry VIII.

340 Henry VIII. and his Family . . . . . *School of* HOLBEIN.

On the King's left is seated his queen, Catherine Parr, and next to her Princess Elizabeth, standing. She is identified by the jewel she wears, in which is the letter A, the initial of her mother. On the other side is the Princess Mary with a jewel representing a cross. Behind her, in the doorway, is "Jane the Fool;" while in the corresponding doorway on the right side is Will Somers, Henry VIII.'s jester.

341 Sir John Gage in the Garter robes . . . . . *unnamed.*

342 Meeting of Henry VIII. and Francis I. at the Field of the Cloth of Gold in 1520. . . . . . ——?

In this curious contemporary painting we find every incident of the famous interview between the two sovereigns depicted with the most minute and elaborate historical accuracy. It is needless to say that it has no pretensions at all to being a work of Holbein's, to whom it is ascribed.

Left-hand side of the Picture.

On this side is shown the arrival of the English cavalcade, which, having landed at Calais on the 31st of May, removed to Guisnes on June 4th.

In the foreground is the chief part of the procession, prominent in which is King Henry himself, who, as the chronicler, an eye-witness of the scene, tells us, "showed himself some deal forward in beauty and personage, the most goodliest Prince that ever reigned over the realm of England: his Grace was apparelled in a garment of cloth of silver of damask ribbed with cloth of gold, so thick as might be, the garment was large and pleated very thick." The head of Henry VIII. in this picture and in No. 339 has been at some time or other, probably during the Civil Wars, cut out. This may be detected by a close inspection of the canvas in a side light.

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By the side of the King is Wolsey, in violet-coloured velvet, riding a mule, and attended by pages who carry his cardinal's hat, &c. In front of the King is the Marquis of Dorset with the sword of state; behind come many other officers of state.

Right-hand side of the Picture.

In the middle background is seen the plain of Ardres, studded with 2,800 tents, amidst which is Henry VIII.'s, all of cloth of gold, with two flags. Beyond is that of Francis I. "Amidst golden balls, and quaint devices glittering in the sun, rose a gilt figure of St. Michael, conspicuous for his blue mantle, powdered with golden fleurs-de-lys, and crowning a regal pavillion of vast dimensions, supported by a single mast. Inside, the roof of the pavillion represented the Canopy of Heaven, ornamented with stars and figures of the zodiac." Here the first interview of the two chivalric monarchs took place, and we see them inside it, in this picture, affectionately embracing one another.

More in the foreground is the famous palace, which was an exact square of 328 feet, but of which, being seen in a foreshortened position, we can form but a very inadequate idea from this picture. "On the castle green," says Mr. Brewer, "within the limits of a few weeks, and in the face of great difficulties, the English artist of that day contrived a summer palace, more like a vision of romance, the creation of some fairy dream, than the dull every-day reality of clay-born brick and mortar. No 'palace of art' in these beclouded climates of the West ever so truly deserved its name; the imagination of the age prepared to realize those visions of enchanted bowers and ancient pageantry on which it had fed so long in the fictions and romances of the Middle Ages."

Outside the palace gate on the green sward stand two gold fountains spouting wine. The French chronicler tells us there were large silver cups for any one to drink; "qui estoit chose singulière," and that the English and French toasted each other, "et disoient ces parolles: *Bons amys, Francoys et Angloys*, en les repetant plusieurs foys en beuvant lung a laultre de bon couraige." We see some of the results of this good cheer depicted in this picture to the right.

In other parts are shown other incidents of the meeting; thus, to the right are the lists, half-way between Guisnes and Ardres, with the galleries of the kings and queens, and the great *perron* or tree of nobility, the trunk made of cloth of gold, and the leaves of silver and Venetian gold, on which the shields of all the combatants were suspended.

Lower down are the kitchens, where no less than 200 cooks were employed, while more towards the foreground is a tent with people dining in it. In the upper left corner is a dragon, probably meant for the artificial salamander which we are told by the French chronicler suddenly appeared in the sky, while the cardinal, attended by bishops as deacons, was singing the grand high mass, "De Trinitate." Beyond is the old town of Ardres, where 10,000 persons had collected in its ruined houses to be present at the great festivities. Around is the camp of Francis's followers.

343 Portrait of Isabella Clara Eugenia, Infanta of Spain, and Archduchess of Austria . . . F. POURBUS THE YOUNGER?

She was married to her cousin the Cardinal Archduke Albert of Austria, and was present in person at the famous siege of Ostend in 1601, and was so vexed at its gallant resistance, that she swore never to change her linen till the town was

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reduced. It is not stated at what precise period this vow was made, but as the siege lasted three years, three months, and three days, it is not surprising that her underclothing eventually attained that sort of tawny hue that has ever since been known as "couleur Isabelle."

798 Sir Jeffrey Hudson the Dwarf . . . . . MYTENS.

"He was born at Oakham in Rutland in 1619, and about the age of seven or eight, being then but eighteen inches high, was retained in the service of the Duke of Buckingham, who resided at Burley-on-the-Hill. Soon after the marriage of Charles I., the King and Queen being entertained at Burley, little Jeffrey was served up to table in a cold pie, and presented by the Duchess to the Queen, who kept him as her dwarf. From seven years of age till thirty he never grew taller; but after thirty he shot up to three feet nine inches, and there fixed." "A poem, called *Jeffreidos* was written by Davenant on a battle between him and a turkey-cock; he was celebrated in a diminutive little book called *The Newe Yeares Gift;* and employed by the Queen on a mission to France. Jeffrey, thus made of consequence, grew to think himself really so. He had borne with little temper the teasing of the courtiers and domestics, and had many squabbles with the King's gigantic porter. At last, being provoked by Mr. Crofts, a young gentleman of family, a challenge ensued, and Mr. Crofts, coming to the rendezvous armed only with a squirt, the little creature was so enraged that a real duel ensued, and the appointment being on horseback, with pistols, to put them more on a level, Jeffrey, with the first fire, shot his antagonist dead." He was afterwards taken prisoner by a Turkish rover, sold as a slave into Barbary, made a captain in the King's army, and imprisoned on account of the Popish plot.

346 Anne of Denmark, Queen of James I. . . . . VANSOMER.

The Queen used to go out with a cross-bow and shoot at the deer from a stand; though her only recorded exploit is killing the King's favourite dog.

This portrait must have been painted in the autumn of 1617, when she made a long stay at Oatlands for her health, which was then beginning to decline. In the autumn of 1618, having become much worse, she moved to Hampton Court; and the King used to come down three times a week to see her. But she grew rapidly weaker, and on the night of the 2nd of March, 1619, as the old clock struck four, she passed away. Ever since then, it is said, the clock always stops whenever a death occurs in the palace; and those curious in such coincidences being able to cite several undoubted cases of its occurrence within the last few years, the superstition has somewhat revived.

Bust of Henry VIII. by the sculptor Torrigiano.

349 Queen Elizabeth in a fanciful dress . . . . ZUCCHERO?

On a tree by her are inscribed the following mottos or verses:—"*Iniuſti iuſta querela;*" beneath that:—"*Mea ſic mihi,*" and still lower:—"*Dolor eſt medecina ed turi* (? *dolori*)." At the bottom of the picture on the other side is a scroll, or rather tablet, on which are the following verses, probably by herself:—

The reſtles ſwallow ſits my reſtles minde,
In ſtill reviuinge, ſtill renewinge wronges;
Her juſt complaintes of cruelty unkinde
Are all the muſique that my life prolonges.

With penſive thoughtes my weepinge ſtagg I crowne,
Whoſe melancholy tears my cares expreſſe;
Hes teares in ſylence, and my ſighes unknowne,
Are all the phyſicke that my harmes redreſſe.

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My onely hope was in this goodly tree,
Which I did plant in love, bringe up in care
But all in vaine, for now to late I ſee,
The ſhales be mine, the kernels others are.

My muſique may be plaintes, my phyſique teares,
If this be all the fruite my love-tree beares.

Elizabeth's vanity is so well known that no one will be surprised to learn that in 1563 she issued a proclamation, reciting that as "hitherto none hath sufficiently expressed the natural representation of her Majesty's person, favour, and grace, but for the most part also erred therein," therefore no one should take her portrait except "a special cunninge paynter." "Cunning," in the modern sense of the word, the painters certainly were; for they always represented her in front, and not in profile, which would have shown her hooked nose.

The strange Persian-looking costume she wears here, exemplifies her extraordinary love of variety in dress. She told Sir James Melville that she had "clothes of every sort; which," he adds, "every day so long as I was at court, she changed. One day she had the English weed, another the French, and another the Italian, and so forth." At her death, according to Hume, no less than 3,000 robes of all sorts were found in her wardrobe.

Public Dining Room.

GEORGE II. used occasionally to dine in public in this room. "After dinner the King always took off his clothes, and reposed himself for an hour in bed, of an afternoon. In order to accommodate himself to this habit, Mr. Pitt, when, as Secretary of State, he was sometimes necessitated to transact business with the King during the time he lay down, always knelt on a cushion by the bedside."

The decoration of the room dates from about 1740.

351 Portraits of two Gentlemen . . . . . WILLIAM DOBSON.
352 Johann Christian Fischer, the oboe-player GAINSBOROUGH.
353 Portrait of Colonel St. Leger . . . . . GAINSBOROUGH.
354 George III. Reviewing the Tenth . . . . SIR W. BEECHEY.
355 Portrait of Francis, 5th Duke of Bedford . . . . . J. HOPPNER.
358 Francis Hastings, Earl of Moira . . . . . HOPPNER.
359 Mrs. Jordan, the Actress, as the Comic Muse . . . . HOPPNER.
360 The Shah Zumeen, King of Oude, receiving Tribute . . . HOME.
361 The Family of Frederick, Prince of Wales . . . . . KNAPTON.
362 Nabob Walajah of Arcot . . . . . G. WILLISON.

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363 Portrait of Friedrich von Gentz . . . . . LAWRENCE.
364 Portrait of Richard Brinsley Sheridan . . . . . *unnamed.*
365 Portrait of Robert Walker, the Painter . . . . *by himself.*
366 A Rabbi . . . . . *after Rembrandt, by* GAINSBOROUGH.
367 Portrait of Hurd, Bishop of Worcester . . . . . GAINSBOROUGH.
368 Portrait of John Hely, Lord Hutchinson . . . T. PHILLIPS, R.A.
369 John Lacy, the Actor, in three characters . . M. WRIGHT.

In the lower right-hand corner is the inscription :—"*John Lacy, one of His Majties Comedians, representing Parson Scruple in the 'Cheats,' Sandy in the 'Taming of the Shrew,' and Monsieur De Vice in the 'Country Captaine.'*"

370 A Man's Portrait . . . . . W. DOBSON.
371 Richard Hurd, Bishop of Worcester . . . GAINSBOROUGH.
372 Portrait of Mrs. Elliott . . . . . JOHN RILEY.
373 Portrait of Spencer Perceval . . . . . JOSEPH.

This is a posthumous likeness, taken from a mask after death, but considered by all who knew him to be a faithful resemblance. When Queen Charlotte went to see it, and the curtain which covered it was withdrawn, she was so struck with its truth, that she burst into tears.

374 Brownlow North, Bishop of Winchester . . . . . *after* DANCE.
375 Mary Granville, Mrs. Delany . . . . . OPIE.
376 Dobson the Painter and his Wife . . . . . *by himself.*
512 Queen of William I. of Prussia (?) . . . . . ANTON GRAFF?
513 Frederick the Great, when young . . . . . ANTOINE PESNE.

Prince of Wales' Presence Chamber.

THIS and the two rooms that follow formed part of the apartments allotted to Frederick, Prince of Wales, when he lived here.

It was from this Palace and from these very rooms, that he secretly conveyed the Princess of Wales to London, just at the hour she was about to become a mother, in spite of her entreaties, so that his father should not be present at the birth, as he had arranged.

377 Count Gondomar, Spanish Ambassador . . . MYTENS?

Of Gondomar's "witty prankes and merrie jestes," many are recorded by the old writers, who complain of his arrogance, and that these "proper conceits" "set him up so high on his tiptoes." "At the departure of one of his agents into Spain, he facetiously bade him commend him to the sun, for he had seen none here for a long while." Wilson also records that he had "as free access to the King as any courtier of them all (Buckingham excepted), and that the King took delight to talk with

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him; for he was full of conceits, and would speak Latin falsely on purpose in his merry fits to please the King, telling the King plainly: 'he spake Latin like a pedant, but I speak it like a gentleman.'"

Gondomar was not loved by the populace, especially the London "buys" as he called them, who used to pelt him with stones and call him nicknames. He hated them cordially in return, remarking that in England "the flour (meaning the aristocracy) was very choice and fine, but the brand (the common people) was very coarse."

442 Mockery of Christ crowned with Thorns . . . *after Rubens or Vandyck.*
378 The Repentant Thief on the Cross . . . . . P. DEL VAGA.
379 The Unrepentant Thief on the Cross . . . . . P. DEL VAGA.
450 A Country Woman carrying Holly . . . . . WHEATLEY.
380 Nymphs and Satyrs and Cupids . . . . NICHOLAS POUSSIN.
381 Head of an old Jewish Rabbi . . . . . REMBRANDT.
382 Portrait of a Jewish Lady . . . . . REMBRANDT.
383 Joseph and Mary by Lamplight . . . . . G. HONTHORST.
384 A Skirmish on a Bridge . . . . . BORGOGNONE.
385 Adam and Eve in the Garden of Eden . . . . MABUSE.
387 Samson and Delilah . . . . . VANDYCK.
388 Portrait of a Knight of the Garter . . . . . MIREVELT.
389 Portrait of an Old Man, a Scholar . . . . . Q. MATSYS?
390 Pack of Hounds on the Scent . . . . . SNYDERS.
391 Destruction of Pharaoh and his Host . . . . HANS JORDAENS.
392 Madame la Maréchale de Châtillon . . . . . *unnamed.*
393 Singing by Candlelight . . . . . HONTHORST.
394 Calumny—An Allegory . . . . . F. ZUCCHERO.

On the left is seated Credulity, with ass's ears; Suspicion and Ignorance (?) are whispering in his ears. Justice stands behind him and holds him back. Calumny is represented as a dragon-like reptile with coloured wings, accusing a man with his head crowned with leaves (? Bacchus), and a naked woman holding a dove to her breast (? Venus, or a personification of Truth). Mercury is leading these two away.

347 Sea-piece, a Shipwreck with moonlight . . . . . PARCELLES?
396 Charles II., King of Spain, aged 4 (A.D. 1665) . . CARRENO.
397 A Spanish Boy playing on a Guitar . . . . . ——?
398 A Boy paring Fruit . . . . . ——?
399 An Old Woman blowing Charcoal . . . . . ——?
400 Henry, Prince of Wales, and Robert Devereux, third Earl of Essex, Hunting . . . . . ——?

It is related of the young Lord Essex and the Prince, that they were playing tennis one day, and falling out about the score, the Prince so far lost his temper as to call Essex the son of a traitor; upon which his high-spirited companion took up his racket and hit the Prince across the head.

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401 Assembly of the Gods . . . . . B. SPRANGER.
402 Christ falling beneath the Weight of the Cross . . . GARIBALDO.
403 Study for a Boar's Head . . . . . SNYDERS.
404 A Quakers' Meeting. A Woman Preaching . . . E. HEMSKERCK.
405 Ernest, Count Mansfeldt . . . . . MYTENS.

Being of a romantic temperament, he adopted with ardour the cause of Elizabeth of Bohemia, and won many brilliant victories.

Prince of Wales' Drawing Room.

IN an old plan this is called "The Dressing Room." It is exactly in the north-east angle of Wren's Palace, and is 24 feet square. There is nothing to notice in the decoration. From the two windows that look to the north, part of the old Tudor Palace is seen, unfortunately much disfigured, but nevertheless picturesque. Below is a charming little garden, enclosed between the buildings and the wall of the Public Garden. In the middle of it is an old catalpa tree, planted about a hundred years ago by the mother of the great Duke of Wellington and Lord Wellesley, Lady Mornington, who had the suite of apartments underneath these.

406 Philip III., King of Spain . . . . . PANTOJA.

Philip III. possessed some hereditary feeling for art, though too indolent to substantially promote its cause; of bad pictures he sagaciously remarked that "as they please some people as much as good ones, it was a pity to destroy them."

407 Portrait of Louis XIII. of France . . . . . *Copy by* BELCAMP.
408 Louis XIV. on Horseback . . . . . CHARLES LE BRUN?
409 The Massacre of the Innocents . . . . . P. MIGNARD.
410 Marianne, Duchess of Bourbon . . . . . *unnamed.*
411 Marie de' Medici . . . . . F. POURBUS.
412 Christ's Agony in the Garden . . . . . *after* N. POUSSIN.
413 Louis XVI. in his Robes . . . . . GREUSE.
414 Prince Eugene on Horseback . . . . . A. VAN DER MEULEN.
415 A Dead Christ . . . . . N. POUSSIN.
416 A Gentleman on Horseback . . . . . A. VAN DER MEULEN.
417 Mademoiselle de Clermont . . . . . *unnamed.*
418 Henry IV. of France . . . . . F. POURBUS.
419 The Angel appearing to the Shepherds . . . . *after* N. POUSSIN.

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420 Sophia, Queen of Frederick II. of Denmark . . . . . *unnamed.*
421 A Landscape with Ruins . . . . . *after* CLAUDE.
422 Portrait of Louis XV. when young . . . . . RIGAUD.
423 A Sea Port . . . . . *after* CLAUDE.
446 A Woman's Head . . . . . *after* TITIAN.
447 Queen Thomyris receiving the Head of Cyrus
after RUBENS *by* T. RUSSELL.
426 Portrait of a Lady . . . . . RICHARDSON.
427 Christian IV. of Denmark riding . . . . . *unnamed.*
428 Louis XIV., when young . . . . . MIGNARD?
429 Madame de Pompadour . . . . . DROUAIS.

This picture has been attributed, but quite unwarrantably, to Greuze, who does not appear to have painted Louis XV.'s mistress at all, and certainly could not have done so when she was as young as she is here represented. It is, in fact, a replica of a portrait by Drouais, of which a great many repetitions are extant, and of which the original—a full length—is now at Mentmore, Lord Rosebery's. The Mentmore picture was purchased for £1,000.

The tambour-work at which she is engaged was one of her favourite occupations.

Prince of Wales' Red Room.

The Tapestry represents the Battle of Solebay, which was fought on May 28th, 1672, between the English and French fleets under the Duke of York and the Comte d'Etrées, against the Dutch fleet under De Ruyter. The Dutch fleet, it will be remembered, consisting of 91 men-of-war, 54 fireships, and 23 tenders, attacked the combined fleet, composed of 100 English and 40 French men-of-war, when at anchor in Southwold Bay, or Solebay, on the coast of Sussex.

In the first piece of tapestry, on the left, we see the two fleets drawn up in the form of a crescent just off the sea-shore, and a few Dutch ships coming forward on the right. The second piece shows the English fleet under sail. There were originally, no doubt, several other pieces, giving the combat itself, in which the heroic Lord Sandwich (see his portrait, No. 11) lost his life. Both sides claimed the victory. Each piece is 12 feet high by 24 feet long, and has a fantastic border of tritons, dog fish, &c. It was worked at Mortlake; and below is the name of the director, *Francus Poyntz.*

437 Copy of Titian's "Ecce Homo" . . . . . ——?
452 George II. . . . . *after* PINE.

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453 George Villiers, Second Duke of Buckingham, and his brother, Lord Francis . . . . . *Copy after the* VANDYCK *at Windsor.*
454 Faith with a Chalice and Host . . . . . GUERCINO?
444 Philip, Duke of Orleans . . . . . SIR J. REYNOLDS.
457 Duke of Clarence . . . . . HOPPNER.

Queen's Private Chapel.

QUEEN CAROLINE was accustomed to have prayers read by her chaplain in a room adjoining her private chamber while she was dressing. Her toilet was probably performed in the little room next to this, called the Queen's Bathing Closet. A recumbent Venus used to hang over the fireplace in the chapel, and her chaplain once made bold to observe: "A very pretty altar-piece is here, Madam!"

440 St. John the Baptist . . . . . *after* CORREGGIO.
445 Nautch Girls' Dance before an Indian Prince . . . . *unnamed.*
455 Foreign Birds . . . . . BOGDANE.
455*a* Water-Fowl and Birds . . . . . F. BARLOWE.

These two pieces are catalogued under Bogdane's name; but they are really by Francis Barlowe, whose signature is on each of them. He was an English painter of birds and fish, &c., who was born in 1626, and died in 1702.

456 The Raising of Lazarus . . . . . B. VAN ORLEY?
458 Christ healing the Sick . . . . . VERRIO.
460 A Holy Family . . . . . BASSANO.
461 Pharaoh in Bed Sleeping . . . . . VAN HARP.
462 Birds—A Cassiowary, Parrots, &c. . . . . BOGDANE.
463 Ducks and Geese, in a Farm-Yard . . . . HONDECOETER.
464 Dead Game, with Fruit . . . . . SNYDERS.
465 St. Peter in Prison . . . . . STEENWYCK.
466 Joseph brought before Pharaoh (*now placed after No.* 553) *unnamed.*
467 Still-Life—Sausages, Bread, &c. . . . . . LABRADOR?
468 Dead Game and Implements of Sport . . . . VAN AELST.
469 Still-Life—A Lemon, Apples, &c. . . . . J. D. DE HEEM.
470 Joseph's departure from Jacob (*now placed after No.* 553) *unnamed.*
951 Dutch Scene . . . . . JAN STEEN.
271 Head of St. Peter . . . . . *unnamed.*
232 St. Roque curing the Plague . . . . . „

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Queen's Bathing Closet.

QUEEN ANNE and Queen Caroline used this as a bath-room; and in the wall is still the tall recessed marble bath with a tap, where the queens used to wash.

471 Children playing with a Goat . . . . . J. AMICONI.
472 An Italian Market . . . . . BAMBOCCIO.
473 A Painter in his Studio . . . . . G. F. CEPPER.
474 St. Paul . . . . . *unnamed.*
475 Italian Peasants . . . . . BAMBOCCIO.
476 Cupid and Psyche . . . . . LAZZARINI.
477 George II. when Prince of Wales . . *after Kneller by* SCHACKLETON.
478 Judith and Holofernes . . . . . *after P. Veronese by* TENIERS.
479 Two Men's Heads facing each other . . . . . TIEPOLO.
480 Two Youths' Heads facing in front . . . . . „
481 Head of Christ and an Old Man . . . . . „
482 Head of Christ and a Young Man . . . . . „
483 An Old Man's Head facing to the right . . . . . „
484 Acts of Mercy . . . . . *after* A. CARACCI
485 Italian Peasant Regaling . . . . . G. F. CEPPER.
486 Italians Regaling . . . . . G. F. CEPPER.
487 Italian Peasants Feasting . . . . . G. F. CEPPER.
488 Boys playing with a Lamb . . . . . AMICONI.

Private Dining Room.

THIS, as well as several rooms that follow, were last occupied, from 1795 to 1813, by the Stadtholder, to whom George III. gave an apartment here when he was driven from the Netherlands by the Revolution. In the previous reigns it had been used as a private dining room by the Royal Family. When the Prime Minister, Sir Robert Walpole, was invited, he had to stand behind the Queen's chair and hand the first dish.

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In this room are now three old State Beds: the one on the left, of crimson damask, being William III.'s; that on the right, of crimson velvet, Queen Mary's; and the small one in the middle, that used by George II. when he lived in this Palace.

483[a] A Female Praying . . . . . ——?
435 Holy Family . . . . . *after* Dosso Dossi.
489 Landscape—A Garden with Statues . . . . . Danckers.
490 Landscape . . . . . Edema.
491 Stoning of St. Stephen . . . . . Rottenhammer?
492 Christ in the House of Martha and Mary . . . . . *unnamed.*
493 Landscape . . . . . Lucatelli.
494 Landscape with Ruins . . . . . *unnamed.*
495 Venus and Cupid . . . . . Pontormo?
496 A Japan Peacock . . . . . Bogdane.
497 View on the Thames near Whitehall, with old Scotland Yard ——?
498 Landscape—Cattle at a Fountain . . . . . H. Roos.
499 Ruins, with a Vase . . . . . Griffier.
500 A Magdalen . . . . . Palma Giovine?
501 Princess Isabella, Daughter of James II. . . . . Lely.
502 Duchess of Brunswick, Sister of George III. . . . A. Kauffman.
503 Landscape—Men Fishing in a Stream . . . . . Van Diest.

The Little Closet.

504 Landscape—A Stream and Weir . . . . . G. Edema.
505 Landscape—A Stream and a Bridge . . . . . Danckers.
506 Twelve Saints . . . . . D. Feti.
507 Senators of Venice in the Senate-House (*now after No.* 136) Fialetti.
508 View of Windsor Castle . . . . . *unnamed.*
509 St. Peter in Prison . . . . . Steenwyck?

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Queen's Private Chamber.

106 A Triptych—The Passion . . . . . LUCAS VAN LEYDEN?

Centre Compartment—*The Crucifixion.*

Christ is on the Cross, between the two thieves. On the left a soldier with a spear piercing His side. In front is Our Lady fainting and supported by St. John. Mary Magdalene is at the foot of the Cross clasping it.

Left Wing—*Christ falling under the Cross.*

Reverse of the Left Wing—*Ecce Homo.*

Right Wing—*The Resurrection.*

Reverse of the Right Wing—*Mater Dolorosa.*

510 Greek and Ottoman Architecture . . . . . GHISOLFI.

511 Portrait of a Lady . . . . . *unnamed.*

236 Augustus consulting the Sibyl . . . . . PIETRO DA CORTONA.

433 Landscape—a Rocky Valley and Waterfall . . . . . IBBETSON.

436 The Flight into Egypt . . . . . *after Bassano by* TENIERS.

439 The River Liddel, with Rocks . . . . . IBBETSON.

448 Madonna and Child . . . . . *after* TINTORETTO.

514 The three Daughters of George II. . . . . MAINGAUD.

Anne, born in 1709, is on the right, her right hand holding a rose to her bosom. Of her it is said that "she was vain without cause, imperious without being dignified, and ambitious without the means of gratifying the passion." When a mere child she told her mother she wished she had no brothers that she might succeed to the throne, and when reproved she answered, "I would die to-morrow to be queen to-day." To satisfy her ambition she married, in 1734, the Prince of Orange, a repulsively hideous man, having declared she would do so even if he were a baboon. "Well, then," said the King, "there is baboon enough for you."

Her sister Amelia, who is behind, was never married. She occupied herself entirely in her youth with painting, in her old age with play, and in her middle age with gossip. "Princess Emily," writes Walpole, "remains in London, saying *civil things:* for example, the second time she saw Madame de Mirepoix, she cried out, 'Ah! Madame, vous n'avez pas tant de rouge aujourd'hui; la première fois que vous êtes venue ici, vous aviez une quantité horrible.'"

Caroline, their amiable sister, who devoted herself entirely to works of charity, led a retired life, marred by ill-health, and embittered by an unfortunate attachment to "that mere white curd of ass's milk," Lord Hervey.

515 Duke of Gloucester . . . . . LELY?

516 The Last Supper . . . . . BASSANO.

517 Two Daughters of George II. . . . . MAINGAUD.

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519 View of the Arno at Florence by Day . . . . . PATCH.
520 View of the Arno at Florence by Night . . . . . PATCH.
555 An Encampment . . . . . VAN DER MEULEN.
524 A Labyrinth and Pleasure Garden . . . . . TINTORETTO.
525 Landscape—A Palace and Garden . . . . . DANCKERS.
553 Boys with flowers (two pictures) . . . . . S. RICCI.

King's Private Dressing Room.

OVER the fireplace is some exceedingly beautiful carving by Gibbons; and all round the room is a richly carved oak cornice of the acanthus-leaf pattern. There are some very dilapidated old chairs, but of fine workmanship, of the time of Queen Mary.

The marble bust of a negro, which stands on a pedestal in this room, is believed, and probably correctly, to be William III.'s favourite servant, who frequently appears in portraits with the King (see No. 31). The face and neck are of black marble; while his dress, and the dog's collar round his neck with a bell, are of a grey and white.

430 Madonna and Child . . . . . PAUL VERONESE?
431 Madonna and Child . . . . . *after* VANDYCK.
432 Landscape—a Lake and distant Mountains . . . . VAN DIEST.
434 Landscape; with a River and Bridge . . . . . P. HACKERT.
438 Jupiter and Europa . . . . . *after* PAUL VERONESE.
441 Copy of Titian's "Venus qui se mire" . . . . . ——?
443 Christ in the House with Martha and Mary . . . . *after* BASSANO.
449 Venus and Cupid . . . . . *after* TITIAN.
451 Madonna and Child . . . . . *after* VANDYCK.
570 The Sleeping Shepherd . . . . . GENNARO.
760 Danaë . . . . . *after* TITIAN *by* GENNARO?
772 Lot and his Daughters . . . . . *after* GUIDO.
778 The Apostles at the Tomb . . . . . VAN ORLEY?
779 Dans Scotus writing . . . . . SPAGNOLETTO?
526 Four Doges of Venice (*moved to Queen's Audience Chamber*) FIALETTI.
527 Caroline, Queen of George II. . . . . ZEEMAN?
528 A Turkey Carpet with Fruit and Flowers . . . MALTESE.
529 Venus and Adonis . . . . . B. GENNARI.
530 Madonna and Child . . . . . BASSANO?

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531 A Dutch Barrack Room . . . . . C. TROOST.
269 Two classical subjects . . . . . S. RICCI.
344 Eleanora, widow of Francis I. . . . . *unnamed.*
348 William "the Silent," Prince of Orange. . . . . MIREVELT.

George II.'s Private Chamber.

532-534 Flower-pieces . . . . . BAPTISTE.
535 Flowers—Vases of Tulips and Roses . . . . . M. DI FIORI.
536 Fruit and Flowers . . . . . M. A. CAMPIDOGLIO.
537 Flower and Fruit-Pieces . . . . . BAPTISTE.
538 Fruit-pieces—Grapes, Peaches, &c. . . . . VAN AELST.
539 Fruit-piece, Apples, &c., in a Dish . . . . LABRADOR.
540 A Gold Vase of Flowers, with Birds . . . . . BOGDANE.
541 Four Flower and Fruit-Pieces . . . . . BAPTISTE.
542 & 543 *Unassigned.*
544 Grapes in an Earthenware Bowl . . . . CAMPIDOGLIO?
548 & 550 Stables with Cattle, Sheep and Figures . . . . *unnamed.*
549 & 551 Blind Man's Buff, and Attending the Sick P. LONGHI.
552 Still-Life—A Lute and a Music Book . . . . ROESTRATEN.
553 Boys with Flowers . . . . . S. RICCI.
230 Venus and Youth at a Brook . . . . . *unnamed.*
424 Stanislaus, King of Poland . . . . . LAMPI.
425 Emperor Paul of Russia. . . . . *unnamed.*
466 Joseph brought before Pharaoh . . . . . „
470 Joseph's Departure from Jacob . . . . . „

The Lobby.

554 Robert Darcy, Earl of Holderness . . . . . *unnamed.*
555 An Encampment (*now placed after No.* 520) . . VAN DER MEULEN.
556 Judgment of Paris(„ „ „ „ 818) . . . . L. CARACCI?
557 Portrait of a Gentleman—Waller, the Poet? . . . . . *unnamed.*
952 Daphne . . . . . *unnamed.*

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King's Gallery.

SIR CHRISTOPHER WREN built this room expressly for the reception of Raphael's cartoons, which formerly hung here, till their removal in 1865, by command of Her Majesty the Queen, to the South Kensington Museum.

The **chimney-piece** is a fine bas-relief, in white marble, of Venus, drawn in her chariot by Cupids.

In old days the Privy Council used to sit in this Gallery, whence it is sometimes called The Great Council Chamber. It is 117 feet long, 24 feet wide, and 30 feet high; it extends along the whole of one side of the Fountain Court, and has twelve windows. At present it is much disfigured by four tall green-painted screens on which the pictures are hung.

558 Margaret Tudor, Queen of Scotland . . *Copy by* MYTENS.

560 Mary Queen of Scots in 1580 . . . . . *Copy by* MYTENS.

The original, from which this was copied, though turned the reverse way, is now in the National Portrait Gallery. It gives, however, but a mean idea of the beauty of the divine Queen.

The prodigious number and variety of portraits of Mary Queen of Scots is one of the most curious and embarrassing things in the whole history of portraiture. As a French critic observes, there is not a single great house in England, not a single collection, which does not boast of its "true and original portrait" of the unfortunate Queen. "Tantôt c'est une blonde qu'on vous montre, tantôt une brune; ici un nez grec, long et étroit; là court, parfois même retroussé: dans tel portrait la face est ronde et ramassée, dans tel autre elle est longue et ovale."

For an account of this beautiful Queen, the reader will doubtless prefer to turn to the sympathetic verse of the chivalrous Frenchman, than listen to the detestable libels of her venomous maligners. Ronsard, who knew her well, gives this account of her:—

"Au milieu du printemps entre les lys nasquit
Son corps, qui de blancheur les lys mesme vainquit;
Et les roses, qui sont du sang d'Adonis teinctes,
Furent par ses couleurs de leur vermeil despeinctes.
Amour de ses beaux traicts lui composa les yeux,
Et les graces, qui sont les trois filles des cieux,
De leurs dons les plus beaux cette princesse ornèrent,
Et pour mieux la servir les cieux abondonnèrent."

561 Eleanor of Spain, wife of Francis I. . . . JEAN CLOUET?

She holds a letter, with this address:—"*A la piantisima y muy poderosa sinora la Reyna my sinora,*" alluding to the emperor's habit of addressing his letters to her after her marriage:—"*A Madame ma meilleure sœur.*"

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562 Lady of the Time of Henry VIII. . . . . L. CORNELISZ.

563 Portrait of Henry VIII., A.D. 1536 . . HOLBEIN *or* JANET?

He holds the end of a white scroll, inscribed :—

"MARCI-16. ITE IN MŨDVM VNIVERSV ET PREDICATE EVANGELIVM OMNI CREATVRÆ."

The most various opinions have been expressed as to the painter of this picture. "Undoubtedly a very fine work of Holbein's," says one critic. "Certainly not by him," says another, but "unquestionably by Janet." "Clearly not by him," replies a third, but by "Sotto Cleeve." "Not at all," cry others, "By Toto, by Luca Penni, by Girolamo da Treviso," &c. Dates, style, tone, drawing—everything is invoked to establish the most opposite theories. "Non nostrum inter vos tantas componere lites." But it may be observed that the authorities whose opinions are entitled to most weight—Dr. Waagen, Mr. Wornum, and Dr. Woltmann—are all agreed that it is not by Holbein; though Wornum is inclined to attribute it to an Italian hand, perhaps Girolamo da Treviso, and Woltmann to a Frenchman.

564 Elizabeth of Austria, Queen of Denmark . . . . L. CORNELISZ?

565 Lady of the Time of Henry VIII. . . . . L. CORNELISZ?

566 Francis I. and his wife Eleanor of Spain . . . JANET?

This curious picture has for at least 230 years been wrongly named; the lady being called "The Duchess of Valentinois, Francis I.'s mistress," while, in fact, she is Eleanor of Austria, his wife.

567 Lady of the Time of Henry VIII. . . . . L. CORNELISZ.

569 Christian, Duke of Brunswick, in his youth (*now placed after No.* 803) . . . . . ——?

785 Palace of Prince Maurice of Nassau, at Cleves . . . OLDENBURG.

571 William III., aged 14 (*now placed after No.* 803) . HANNEMAN.

572 Countess of Derby . . . . . L. DA HEERE?

573 Portrait of Sir George Carew. (Died in 1545.) . . . . . ——?

574 Portrait of a Man with a Paper in his hand . . . . GIORGIONE?

575 Portrait of a Gentleman . . . . . *unnamed.*

576 Venus mournng over Adonis' Body . . . . . B. VAN ORLEY.

577 Portrait of Edward III. . . . . *unnamed.*

578 Holy Family with SS. Andrew and Michael . . SCHOREEL.

579 St. Jerome with a Lion by him . . . . . J. VAN HEMMESSEN?

580 The Last Supper . . . . . PALMA GIOVINE.

581 Turkish Warrior on Horseback . . . . MAZZOLINO DA FERRARA.

582 La Belle Gabrielle, Mistress of Henri IV. . . . . ——?

583 Portrait of a Gentleman Unknown . . . . . *unnamed.*

584 Portrait of a Gentleman Unknown . . . . . *unnamed.*

586 Children Playing with a Lamb . . . . . F. FLORIS.

587 Death and the Last Judgment . . . . . M. HEEMSKERK.

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588 The Judgment of Paris . . . . . LUCAS CRANACH.
589 Portrait of a Young Man . . . . . ALBRECHT DÜRER.
590 Head of a Man in an oval . . . . . *School of* MEMLING.
591 Elizabeth, wife of Lord Vaux, the Poet . . . . HOLBEIN.
592 Portrait of a French Nobleman? . . . . . JANET?
593 Portrait of a Young Man . . . . . HANS BALDUNG.
594 Erasmus writing . . . *by Cornelius Vischer? after* Q. MATSYS?
595 Three Children of Christian II. of Denmark . . MABUSE.
596 Martyrdom of St. Sebastian . . . . . LUCAS VAN LEYDEN.
597 Erasmus, with his hands on a book . . . . . HOLBEIN.
Companion piece to No. 603.
598 Francis I. of France . . . . . JEAN CLOUET?
599 Mary Magdalen at our Lord's Sepulchre . . . . HOLBEIN?
600 St. Christopher and other Saints . . . . . L. CRANACH?
601 Henry VIII. and Jane Seymour; Henry VII. and Elizabeth of York . . . . . *after Holbein, by* R. VAN LEEMPUT.

This is a very precious little copy, executed by Rémee van Leemput in 1667, by order of Charles II., after Holbein's famous fresco at Whitehall, which was Holbein's finest work, and which was destroyed by fire in 1698.

602 Joseph, bound, brought before Pharaoh . . . LUCAS VAN LEYDEN.
603 Portrait of Froben, Erasmus' printer . . . . . HOLBEIN.

This, and its companion, No. 597, were painted by Holbein while at Basle between 1521, the year of his arrival, and 1525.

604 ? Mary, sister of Anne Boleyn . . . . . ——
605 The Battle of Pavia, February 24th. 1525 . . . . ——
606 Portrait of Henry VIII. . . . . HOLBEIN?
607 Holy Family . . . . . MABUSE?
608 The Father and Mother of Holbein, *so called* . . HOLBEIN?

There is no genuine tradition of this being a picture of the father and mother of Holbein, by himself. "Besides, the man does not bear the slightest similarity with the authentic portraits of Hans Holbein the father, and the treatment does not accord with the works of Holbein the son." But the painting is certainly a work of the Swabian school, and possesses a decided similarity with the works of the elder Holbein.

609 Head of Lazarus Spinola . . . . . WILLIAM KEY.
610 John Reskemeer of Cornwall . . . . . HOLBEIN.
611 St. Jerome . . . . . *after* ALBRECHT DÜRER.
612 Diana and her Nymphs reposing . . RUBENS *and* SNYDERS.
613 Sir Francis Walsingham . . . . . *unnamed.*

The physiognomy of this portrait thoroughly accords with his subtlety of intellect, and the craftiness of his politics. How he discovered Philip II.'s

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intentions with regard to the Spanish Armada is well known. He bribed a Venetian priest to induce a gentleman of the Pope's bedchamber to take the key of his Holiness's cabinet from his pocket while he slept, transcribe the king's letter, and put it back. From this, discovering that Philip intended to raise money for equipping his fleet by drawing bills on Genoa, he contrived to get them protested, and thus delayed the sailing of the expedition for a whole year.

614 Robert Dudley, Earl of Leicester . . . . . *unnamed.*

615 Portrait of Sir Peter Carew . . . . . *unnamed.*

616 Queen Elizabeth, with a fan. . . . . . ZUCCHERO?

This recalls what Melville, the ambassador of Mary Queen of Scots, tells us, how Elizabeth "delighted to show her golden-coloured hair, which was more reddish than yellow, and curled in appearance naturally. She desired to know of me what colour of hair was reputed best; and whether my Queen's hair or her's was best; and which of them two was fairest? I answered the fairness of them both was not their worst fault. But she was earnest with me to declare which of them I judged fairest. I said she was the fairest Queen in England, and mine the fairest in Scotland. Yet she appeared earnest. I answered they were both the fairest ladies in their countries—that her Majesty was whiter, but my Queen was very lovely. She enquired which of them was of highest stature. I said my Queen. Then saith she, she is too high, for I myself am neither too high nor too low."

She was scarcely less vain of her hands. "In audiences she would pull off her glove, above a hundred times, to show her hands, which were very fine and white."

617 Mary of Lorraine, Mother of Mary Queen of Scots ——?

618 Portrait of George Fermor . . . . . *unnamed.*

619 Portrait of Queen Elizabeth . . . . . M. GERRARD.

It has been said that this was the last portrait taken of her, which is very likely the case, as she is represented as a very old woman. Hentzer, who saw her in 1598 in her 66th year, thus describes her:—"Very majestic, her face oblong, fair, but wrinkled; her eyes small, yet black and pleasant; her nose a little hooked, her lips thin, and her teeth black. She had in her ears two pearls, with very rich drops; she wore false hair, and that red; upon her head she had a small crown. Her bosom was uncovered, as all English ladies have it till they marry; and she had on a necklace of exceeding fine jewels; her hands were small, her fingers long, and her stature neither tall nor low."

620 Charles Howard, Earl of Nottingham . . . . . *unnamed.*

621 Portrait of Judge Croke . . . . . *unnamed.*

622 Isabella Clara Eugenia, daughter of Philip II. . . . SIR A. MORE

623 Margaret, Archduchess of Austria . . . . . ——

624 Portrait of a Gentleman . . . . . *unnamed.*

625 Portrait of a Young Lady . . . . . SIR A. MORE.

626 Cupids Dancing . . . . . WOUTERS.

627 Charles I. and his Queen dining in Public . . VAN BASSEN.

The King is seated at table; on his left is the Queen, and at the end of the table Prince Charles.

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This picture is valuable for the architecture and decoration, and as exhibiting the manners of the time, and the prevalent custom in that age of royalty dining in public. "There were daily at Charles I.'s Court, 86 tables, well furnished each meal; whereof the King's table had 28 dishes; the Queen's 24; 4 other tables, 16 dishes each, and so on. In all about 500 dishes each meal, with bread, beer, wine, and all things necessary. There was spent yearly in the King's house, of gross meat, 1500 oxen; 7000 sheep, 1200 calves; 300 porkers, 400 young beefs; 6800 lambs, 300 flitches of bacon; and 26 boars. Also 140 dozen geese, 250 dozen of capons; 470 dozen of hens; 750 dozen of pullets, 1470 dozen of chickens; for bread 364,000 bushels of wheat; and for drink 600 tuns of wine and 1700 tuns of beer; together with fish and fowl, fruit and spice, proportionately"

628 Elizabeth, daughter of the Archduke Charles . . . . . ——?
(See companion picture of her sister, No. 636.)

629 Portrait of a Flemish Gentleman . . . . . GONZALES COQUES.
Companion-piece to No. 637.

630 Head of Rudolph II. (? Maximilian II.), Emperor of Germany *unnamed.*

633 Philip II. of Spain . . . . . SIR ANTONIO MORE?

634 A Startling Introduction . . . . . HENRY POT.

635 Allegorical Picture of Queen Elizabeth . . . L. DA HEERE.
In front of her are the three goddesses, represented as thunderstruck at the sight of her: Juno, who lets fall her sceptre, and one of her shoes; Minerva armed, who holds a flag in her hand, and is gazing with astonishment at the Queen; and Venus, unrobed, who drops her roses, and to whom Cupid, having thrown away his bow and arrows, clings for protection.

636 Mary Christierna, daughter of the Archduke Charles . . . ——?
(See companion picture, No. 628.)

637 Portrait of a Flemish Gentleman . . . . GONZALES COQUES.
(Companion piece to No. 629.)

638 A Dying Saint—A Sketch . . . . . VANDYCK.

640 Christina, Duchess of Tuscany? . . . . . SIR A. MORE?

641 Portrait of a Gentleman . . . . . SIR A. MORE?

642 Catherine, Daughter of Philip II. of Spain? . . . SIR A. MORE?

643 Children of the King and Queen of Bohemia . . . . POELEMBERG.

644 Portrait of a Young Lady . . . . . SIR A. MORE.

645 The King and Queen of Bohemia dining in Public . . VAN BASSEN.

646 Exterior of a House with Figures . . . . . G. DOW.

647 Landscape with Cattle . . . . . ADRIAN VANDEVELDE.

648 Perspective Piece—Christ with Martha and Mary . J. D. DE VRIES.

649 Garland of Roses, &c., round a Frame . . . D. SEGHERS.

650 Adam and Eve caressing, Satan behind . . . . A. VAN DE WERF.

651 Landscape, with a Rainbow . . . . . WOUTERS.

652 A Perspective piece—A Garden . . . . . STEENWYCK.

653 The History of Argus . . . . . F. FLORIS.

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654 Venus, Adonis, and Cupid . . . . . *after* RUBENS.
655 Architecture—The Angel delivering St. Peter . . . STEENWYCK.
656 Perspective piece—The Woman taken in Adultery . . . P. NEEFS.
The figures *by old* FRANKS.
657 Windsor Castle . . . . . VERDUSSEN.
658 Garland of Roses round the Madonna . . . D. SEGHERS.
659 Magdalen praying by Candlelight . . . . . GODFREY SCHALCKEN.
660 Lot and his Daughters—A Night-Piece . . . . . SCHALCKEN.
661 A Hermit in a Cave—A Night-Piece . . J. P. VAN SLINGELANDT.
662 A Dutch Merrymaking . . . . . MOLENAER.
663 Cupid and Psyche . . . . . VANDYCK.
231 Portrait of Guercino . . . . . *by himself.*
664 Portrait of Holbein? . . . . . *by himself?*
665 Head of Maximilian, Archduke of Austria . . . . . *unnamed.*
666 Face at a Window, *misnamed* **Will Somers** . . HOLBEIN?
667 Portrait of Sir Nicholas Bacon . . . . . *unnamed.*

Towards the close of his life—the period when this portrait was painted—he grew very fat. To this he alludes in a letter to Elizabeth, excusing himself for writing instead of coming to her, saying, "not of an unwillinge harte and mynde but of an unhable and unwieldie bodie, is the onely cause." He knew also how to combine flattery with a jest on his own corpulence. "No, madam," said he, when the Queen was visiting him and observed that his house was too small for him, "my house is not too small for me, but your Majesty has made me too large for my house."

668 Head of boy, unknown . . . . . *unnamed.*
669 Musicians . . . . . PETER DE HOOGH.
670 Architectural Night-Piece—St. Peter in Prison . . . STEENWYCK.
671 Soldiers on the March . . . . . BORGOGNONE.
672 Cattle in a Landscape . . . . . M. CARRÉ.
673 Christ Blessing little Children . . . . . HUENS?
674 "A Landscape-piece of a Den of Lions" . . . . . R. SAVERY.
675 Still-Life—A Fruit-piece . . . . . DE HEEM.
676 Whole-length portrait of a man—A sketch . . F. HALS.
677 Landscape, with Ruins, Goats, and Sheep . . . . PAUL BRILL.
678 Landscape, with Cattle . . . . HERMAN VAN SWANEVELT.
679 Landscape with the Gate of a Town . . . . . JAN BREUGHEL.
680 The Judgment of Paris . . . . . ROTTENHAMMER.
681 Soldiers in a Landscape . . . . . BORGOGNONE.
682 A Laughing Boy . . . . . F. HALS?
683 Perspective Night-piece—St. Peter in Prison . . . . STEENWYCK.
684 Flowers, Weeds, and Insects . . . . . M. WITHOOS.

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685 Landscape, with Figures . . . . . BARTHOLOMEW BREENBERG.
686 Satyr and Nymph, dancing . . . . . POELEMBERG.
687 Battle-Piece—Troopers Plundering . . . . WOUVERMANS.
688 The Elements—Water . . . BREUGHEL *and* ROTTENHAMMER.
689 Portrait of a Knight of the Golden Fleece . . . . . *unnamed.*
990 Stacking a Hayrick . . . . . WOUVERMANS.
691 Flowers—Roses, &c., in a Vase . . . M. VAN OOSTERWYCK.
692 Flowers and Insects . . . . . M. WITHOOS.
693 Nymphs in a Landscape, bathing . . . . . DIETRICH.
694 Landscape—Venus presenting Cupid to Diana . . . SWANEVELT.
695 Landscape—A Waterfall . . . . . R. SAVERY.
696 A Penitent received into the Church . . . . . BAROCCIO.
697 Destruction of the Children of Niobe . . . . . ROTTENHAMMER.
698 Landscape—Rocks and a Lake . . . . . EVERDINGEN.
699 Judith with Holofernes' Head . . . *after P. Veronese by* TENIERS.
700 Flowers and Insects . . . . . M. VAN OOSTERWYCK.
701 The Conversion of St. Paul . . . . . V. MALO.
702 Still-Life—Flowers in a Glass Vase . . . . . M. WITHOOS.
703 One of the Elements—Air . . . BREUGHEL *and* ROTTENHAMMER.
704 A Wild Boar Hunt . . . . . SNYDERS.
705 Portrait of the Count of Hoogstraaten . . . . . *unnamed.*
706 Portrait of Maurice, Count of Nassau . . . . . *unnamed.*
707 George Villiers, first Duke of Buckingham . . C. JANSSEN.
708 Portrait of a Man unknown . . . . . *unnamed.*
709 Supposed Portrait of Shakespeare . . . . . *unnamed.*
710 Supposed Portrait of Raphael . . . . . *by himself.*
711 Sir Theodore Mayerne, Physician to James I., Charles I., and Charles II. . . . . *after* RUBENS?
712 Sir Theobald Gorges . . . . . *unnamed.*
713 Portrait of the Count of Brederode . . . . . *unnamed.*
714 Portrait of the Duc D'Aumâle . . . . . *unnamed.*
715 Dutch Boors regaling . . . . . EGBERT HEMSKIRK.
716 Head of a Youth . . . . . *unnamed.*
717 Still-Life—Oranges, Oysters, Grapes . . . . . CUYP?
718 Dead Game and Flowers . . . . . JAN WEENIX.
719 Nymphs in a Landscape, Bathing . . . . . POELEMBERG.
720 A Landscape . . . . . CORNELIUS HUYSMAN.
721 One of the Elements—Fire . . BREUGHEL *and* ROTTENHAMMER.
722 A Small Landscape . . . . . P. F. FERG.
723 The Discovery of Callisto by Diana . . . . . POELEMBERG?

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724 Nymphs and Satyrs . . . . . POELEMBERG.
725 Saint Francis praying . . . . . TENIERS.
726 Jonah under the Gourd . . . . . M. HEEMSKIRK.
727 Venus and Cupid escaping from Diana . . . . . SWANEVELDT.
728 A Sea Port and Ruins . . . . . O. VIVIANI *and* JAN MIEL.
729 A Saint's Head . . . . . G. DOW?
730 Sketch for the Portrait of Madame de Cante Croix . . . VANDYCK.
731 Dead Game . . . . . WEENINX.
732 Grapes . . . . . VARELST.
733 A Witch with Cupids . . . . . A. ELZHEIMER.
734 Landscape, with Goatherds . . . . . P. BRILL.
735 Nymphs and Satyrs dancing . . . . . POELEMBERG.
736 An old Woman with a Book, asleep . . . . . G. DOW.
737 Night-Piece—The Angel delivering St. Peter . . . . STEENWYCK.
738 "Lot and his two daughters" . . . . . POELEMBERG.
739 One of the Elements—Earth . . BREUGHEL *and* ROTTENHAMMER.
740 Interior of a Hall, with figures . . . . . VAN DEELEN.
741 Interior of a Farm—Loading a Donkey . . . . TENIERS.
742 Louis XIV. Crowned by Victory . . . . . VAN DER MEULEN.
743 Landscape—A Shepherd and Ruins . . . . . POELEMBERG.
744 Still-Life—A Book, Silver Vase, and Watch . ROESTRATEN.
745 "Sea-Piece—a drawing in black and white" . . . . VANDEVELDE.
746 Landscape, with Peasants and a Horseman . J. WYNANTS.
747 A Battle-Piece . . . . . J. PARROCEL.
748 Massacre of the Innocents . . . P. (the younger) BREUGHEL.
749 Interior of a Church . . . . . STEENWYCK.
750 The Woman Taken in Adultery . . . . . DIETRICY.
751 Small Landscape—in a circle . . . . . HOLBEIN?
752 "Woman Milking a Goat, with several other figures" . . BERCHEM.
753 Fantastic Representation of Hell . . . . . J. BOS.
754 A Sea-Piece, Man-of-War—a Sketch . . . . . W. VANDEVELDE.
755 Sea-Piece—A Calm . . . . . W. VANDEVELDE.
756 David with Goliath's Head . . . . . VANDYCK.
757 Alderman Leman (*now placed after No.* 803) . . . . . ——
759 Portrait of James Stuart the Pretender . . . . B. LUTI.
761 Portrait unnamed; James I. when young? . . . *unnamed.*
763 James in his Robes—Whitehall behind . . . VANSOMER.
764 Anne of Denmark, Queen of James I. . . . . VANSOMER.
765 Elizabeth, Queen of Bohemia . . . HONTHORST *or* JANSEN.
766 Portrait of Peter Oliver, Miniature Painter . . HANNEMAN.

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767 Portrait of Cornelius Ketel the Painter . . . . . *by himself.*

At one time he adopted the fanciful notion of painting with his fingers, beginning with his own portrait; and afterwards undertook to paint with his feet, an antic which the public, who thought "the more a painter was a mountebank the greater was his merit," vehemently applauded.

768 Henry Cary, 1st Lord Falkland . . . . . *after* C. JANSEN.
769 James I.; from the Picture at Ham House . . . . . F. READ.
770 Portrait of Mytens the Painter . . . . . *by himself.*
771 Head of a Bishop (*now placed after No.* 876) . . . PARMEGIANO?
272 Head of an Old Man . . . . . *unnamed.*

The King's Gobby.

773 Joseph and the Chief Butler and Baker . . . . . *unnamed.*
774 Prometheus Chained to the Rock . . . . . PALMA GIOVINE?
775 Portrait of George II. when young? . . . . . *unnamed.*
776 Full-length Portrait of Edward IV. . . . . BELCHAMP.
777 Mary, Sister of Charles II., Princess of Orange . . . HANNEMAN.
780 View of a House and Garden at Cleves . . . . . OLDENBURG.
781 A Magdalen . . . . . SIR P. LELY.
782 Sea-piece—A Battle by Moonlight . . . . . PARCELLES.
783 A Woman with a Helmet . . . . . PORDENONE?
784 Interview of Henry V. with Princess Katharine of France . . KENT.
786 Judith with the Head of Holofernes . . . . . GUIDO?
787 The Destruction of Popery by the Evangelists . . . . *unnamed.*
788 Marriage of Henry V. and the Princess Katharine . . . KENT.
789 Diana . . . . . *after* TITIAN.
790 Diana . . . . . SIMON VOUET.
791 Lucretia . . . . . *unnamed.*
269 Five pictures of classical subjects . . . . . S. RICCI.

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Communication Gallery.

AT various times this has been called "The Gallery of Admirals," "The Portrait Gallery," and "The Mantegna Gallery." Its original name, given it by Sir Christopher Wren, was the Communication Gallery, on account of its connecting the king's and the queen's apartments. It forms the west side of the Fountain Court, and is 104 feet long, by 14 feet wide.

Triumph of Julius Cæsar.

BY ANDREA MANTEGNA.

In this room are now appropriately arranged the famous nine pictures of "The Triumph of Julius Cæsar," Mantegna's greatest and richest work, the glory of Hampton Court, and one of the most precious artistic treasures of the English Crown.

They were originally begun about the year 1485 by Mantegna, for his patron Lodovico Gonzaga, Duke of Mantua, who had already conferred several favours on him, and who, in February, 1492, when the "Triumph" was completed, further rewarded him with a fresh grant of land. For Mantegna, it was evidently his most absorbing work, and between the dates above given, except for a short stay at Rome, he applied himself with the greatest energy and assiduity to this magnificent creation—"the most important example," as Waagen has observed, "of that enthusiasm for the grandeur of the ancient Roman world, which prevailed in Italy in the fifteenth and sixteenth centuries, and which this master worthily represented."

"By the enthusiastic study of the Greek sculptures in the studio of his master, Squarcione, Mantegna had formed his eye for a refined and definite conception of nature in form and action, and endeavoured in this triumphal procession, with remarkable success, to reconcile the laws of ancient sculpture with those of painting, and the diversity of nature. Notwithstanding a certain severity in the forms, there is great variety and animation in them,—elevated, noble, powerful, robust, and even common figures and heads, are intermingled with such delicate, slender, and youthful characters, as are rare, in such measure, even in later masters. The movements, though duly restrained, have much freedom and animation, and the variety and beauty in the positions of the hands are extremely admirable. The small folds of Greek sculpture predominate in the drapery, yet it is treated with taste, and, far from exhibiting any stiffness or appearance of imitation, has something

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animated. As regards the colouring, as is proved by the parts not painted over, these pictures must have produced an effect like that of the antique paintings: the general appearance was light, the draperies especially consisting of light gleaming materials, of variegated hues; for instance, yellowish with violet shadows, greenish or pale blue, with white lights; the background has throughout a light horizon. In the execution we do not know whether most to admire the inexpressibly rich and elegant details, or the light and intelligent touch of the brush."—(*Art Treasures*, ii.)

Unfortunately they are now very dilapidated, having been coarsely painted over, it is said by Laguerre, in the time of William III., the colours being faded, and the surface injured by injudicious cleaning.

The purpose for which these pictures were originally intended has been sometimes misconceived. They are not properly called cartoons at all, that is, they were not designed as models for frescoes or tapestries, but were painted in tempera on twilled linen, with the object of being stretched on frames, and affixed to the wall as a frieze. In this manner they are believed to have originally decorated a gallery or hall in the Duke's Palace of St. Sebastian at Mantua, and to have formed a continuous procession along one side, eighty-one feet long, as they now do here. It was doubtless thought that in this way they would be better preserved, and besides, be movable. Between each picture were flat pilasters, faced with arabesque reliefs, with simulated capitals, evidently the same as those which appear in the old engravings as separating each picture, and a specimen of which can be seen in the seventh picture.

From that period they remained at Mantua till the year 1628, when Daniel Nys, Charles I.'s agent in Italy, took advantage of the Duke's being involved in war and in want of money, to treat for their purchase: for they had been reserved when the rest of the Mantuan collection had gone to England. "The best informed persons," writes Nys to Lord Dorchester, "told me that I had left the most beautiful behind, and that, not having the 'Triumph of Julius Cæsar,' I had nothing at all. This touched me to the core; I did not dare say anything for fear his majesty knowing it might feel aggrieved, and I, in part, dissembled with Sig. Lanier, who, before his departure, had treated for the marbles and statues of the Duke, with some pictures which had been discovered in certain secret chambers. They demanded for these pictures 10,000 half-doubloons of Spain, and for the statues, 50,000 half-doubloons, but it did not appear to Sig. Lanier or to myself that we could give £10,000 sterling. So the matter rested."

But in the meanwhile the Queen-Mother of France is in treaty for them; and when Nys hears of this, he agrees, without waiting for the King's directions, to pay £10,500 for the marbles and the pictures that remained, and

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especially for "The Triumph" of Mantegna, "a thing," as he writes, "rare and unique, and its value beyond estimation."

It has been frequently stated that they were *sold* by the Commonwealth for £1,000. This is inaccurate. They were *valued* at £1,000 in Sept., 1651, but not sold. They are afterwards noted as:—"Reserved for His Highness' use," *i.e.*, Cromwell, who, to his honour be it remembered, also rescued Raphael's cartoons. Since then they have remained here; and, after having been judiciously arranged by William III. in the Queen's Gallery, and then inappropriately removed by George I., to make way for Le Brun's tapestries, to the Public Dining Room, they were finally hung about fifty years ago in this gallery, which, allowing of their being placed in a continuous line, is admirably adapted for their reception.

First Picture. This represents the beginning of the Procession, and shows, first, the trumpeters; next, Roman soldiers bearing aloft smoking censers on long poles, a bust of Roma Victrix, and pictured representations of the conquered cities.

Second Picture. On the left is a magnificent triumphal car, on which stands a large statue of a man holding a long staff under his left arm. Behind come men on horseback drawing other cars, in which are statues of the gods and goddesses taken from the temples; and by their side walks a man carrying a beautiful bust of Cybele.

Third Picture. In this we have similar cars bearing like trophies, and also four men carrying aloft, on stretchers, costly vases and urns filled with coin.

Fourth Picture. Other men follow bearing similar spoils; next come oxen decorated with wreaths for sacrifice, by which, in the foreground, is a figure of a handsome boy, with fair flowing hair, he having his right hand on one of the bullocks, and his head turned round to the front. The grace and beauty of this head is very striking, the outlines having fortunately been preserved, though the lights on the cheek, hair, and neck, have been retouched.

Fifth Picture. On the left is the head of a musician, whose trumpet is seen in the foregoing picture. Next comes another bullock led by a woman, who turns her head round to the front. Behind come four elephants; boys driving them are also mounted on their backs. Rubens' free copy of this, made when he was at Mantua in 1606, is now in the National Gallery.

Sixth Picture. Here we have more vases and precious vessels, carried on stretchers by four men. These are followed by men bending under the weight of large trophies.

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Seventh Picture. Next follow the captives: men walking with their hands tied in front of them, their countenances expressing a noble disregard of the jeers of the populace, women of equally dignified demeanour, carrying their babies, or leading their daughters by the hand. Behind are the windows of a prison, with heads peeping through the gratings.

"Here," says Goëthe, "we must deem the painter worthy of all praise, in that he has introduced no warrior or leader, no hero of the adverse army: their arms, indeed, have we seen carried by fathers of families, venerable councillors and magistrates, aged or portly citizens, these only are led in triumph; and thus the whole story is told: the former lie low in death, the last still live to suffer."

Eighth Picture. The musicians and singers who always accompanied a Roman triumph, follow. Behind them march more Roman soldiers, bearing eagles and other emblems on long staffs.

Ninth Picture. Lastly comes Julius Cæsar himself in a magnificent triumphal car, bearing in his left hand a long palm branch, and in his right a sceptre. Behind him stands a winged figure of Victory crowning him with a wreath of laurel. In front a man holds aloft a medallion with the device:—"VENI, VIDI, VICI"; behind are men bearing braziers of incense, and all around boys holding branches of laurel. The beautiful arabesque work of the car, which is in tolerable preservation, is worthy of notice.

792 William III. when a Boy . . . . . *unnamed.*
793 Supposed Portrait of Jane Shore . . . . . *unnamed.*
794 Portrait of an old Man with a large beard . . . . . *unnamed.*
796 Portrait of a Lady, Unknown . . . . . *unnamed.*
797 Triumph of Julius Cæsar. (*See above.*) . . . . MANTEGNA.
345 Thomas Howard, Earl of Surrey . . . . . STRETES?

Every one has heard how in his youth he is supposed to have overrun most of the countries of Europe, maintaining in tilt and tournament, against all gainsayers, the superiority of the charms of his "fair Geraldine," of whom he tells us that:—

"Hampton me taught to wish her first for mine."

Surrey had other occupations, besides writing love sonnets; one of these was shooting with his cross-bow, in the dead of night, at the windows of the citizens of London. When brought up before the Lord Mayor on this charge, he excused himself by saying he had done so, in hopes that the citizens, thinking them supernatural visitations, might amend their corrupt and licentious manners.

800 Portrait of a Lady . . . . . *unnamed.*
801 Portrait of a Lady . . . . . *unnamed.*
803 Sir John Parker . . . . . JERONIMO CUSTODIS.
757 Sir John Leman, Lord Mayor in 1616 . . . . . ——?

On Saturday the 9th he entertained the Knights of the Bath, newly made in honour of His Highness s creation, with a supper and a play at Drapers' Hall. But

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"some of them were so rude and unruly, and carried themselves so insolently divers ways, but specially in putting Citizens' wives to the squeak: so far forth, that one of the sheriffs broke open a door upon Sir Edward Sackville, which gave such scandal that they went away without the banquet, though it was ready and prepared for them."

Such uproarious festivities quite upset old Leman, who had to take to his bed. He was well enough, however, to be knighted at Whitehall on March 9th, 1617.

804 Supposed Portrait of Fair Rosamond . . . . . *unnamed.*
805 Portrait of an Italian (*now placed after No.* 857) . . G. PENZ.
807 Portrait of a Man in Armour . . . . . *unnamed.*
808 Portrait of a Gentleman . . . . . ——?
556 Judgment of Paris . . . . . L. CARRACCI.
569 Christian, Duke of Brunswick . . . . . ——?
571 William III., when young . . . . . ——?

Queen's Guard Chamber.

THIS room was probably not finished till the reign of George II., the decoration being in the style of that period. The chimney-piece, of which the sides represent Yeomen of the Guard, is of white marble, and the doorways are of the same. The dimensions of the room are 58 feet long, by 34 feet wide.

The two fine **wrought iron screens** now placed in this room belong to a series of twelve which were formerly in the gardens; one still remains in its original position (see page 118), the rest are now at the Bethnal Green and South Kensington Museums.

811 Triumph of Bacchus; Nymphs . . . . . CIRO FERRI.
812 Frederick, Prince of Wales, at a Party . . VANDERBANK?
813 Portrait of C. F. Abel, the Musician . . . . . ROBINEAU.
814 Landscape, with a Lake and Mountain . . . . . VAN DIEST.
815 Portrait of Giulio Romano, a Copy . . . . . *unnamed.*
816 Portrait of Michael Angelo, a Copy . . . . . *unnamed.*
817 Jacob Fleeing from Laban . . . . . FILIPPO LAURI.
818 Portrait of a Child . . . . . G. C. MILANI.
819 Portrait of Tintoretto, a Copy . . . . . *unnamed.*
820 Hungarians at the Tomb of Ovid . . . . . J. H. SCHOONFELD.
821 Portrait of P. del Vaga, a Copy . . . . . *unnamed.*
822 A Circular Temple, with Figures . . . . . *unnamed.*
953 View of Portsmouth . . . . . DANKERS.

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824 Portrait of John Locke . . . . . KNELLER.

This is one of Kneller's best portraits. It was evidently painted in the philosopher's later years, for he looks here on the point of dying of the asthma to which he succumbed in 1704. "Pray," said Locke in a letter to Collins, "get Sir Godfrey to write on the back of my picture 'John Locke;' it is necessary to be done, or else the pictures of private persons are lost in two or three generations."

825 The Assumption of the Blessed Virgin . . . . . SNELLINX.

826 Frederick, Prince of Wales . . . . . VANLOO?



827 Landscape—Ferry-Boat and Fishermen . . . . . VAN DIEST.

828 Portrait of George II. . . . . ZEEMAN.

829 Ruined Temple with Peasants . . . . . VIVIANI *and* JAN MIEL.

830 William, Duke of Gloucester, son of Queen Anne . . . KNELLER.

831 Portrait of General Spalken (*now placed after No.* 13) . . *unnamed.*

832 Portrait of Haydn the Composer . . . . . *unnamed.*

834 Caroline, Queen of George II. . . . . ZEEMAN.

836 A Shepherd . . . . . JOHN COLLINS?

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837 Landscape . . . . . JOHN LOTEN.
838 A Shepherdess . . . . . JOHN COLLINS?
839 Pope Benedict XIV. . . . . . P. BATTONI.
840 Landscape . . . . . EDEMA.
842 Frederick II. of Prussia . . . . . *unnamed.*
843 Portrait of Robert Boyle the Philosopher . . . . . KERSEBOOM.
844 A Landscape: The Devil Sowing Tares . . . LUCAS VANUDEN.
845 George, Prince of Denmark . . . . . DAHL.
846 Sir Isaac Newton (ætat. 47) . . . . . KNELLER.
847 Landscape with a River and Castle . . . . . VAN DIEST.
848 Charles XII. of Sweden . . . . . *unnamed.*
849 Christ at the Well . . . . . *after* CORREGGIO.
850 Triumph of Bacchus, Venus, and Ariadne *after Guido by* ROMANELLI.
851 The Tribute Money . . . . . DIETRICH.
852 Portrait of Sir Peter Lely . . . . . *by himself.*
853 Christ and the Woman of Samaria . . . . . BONIFACIO?
854 Portrait of a Young Man, Unknown . . . . . *unnamed.*
855 Portrait of a Child . . . . . G. C. MILANI?
856 Roman Architecture with Figures . . . . . ——?
857 Portrait of Holbein? a Copy . . . . . *unnamed.*
805 **Portrait of an Italian Gentleman** . . . . . G. PENZ.
858 Portrait of a Man with a Watch . . . . PETER VAN AELST?
859 The Rape of the Sabines . . . . . ROTTENHAMMER?
860 Portrait of a Lady in White . . . . . *unnamed.*
861 Ruins and Figures . . . . . DOMENICHINO.
862 Portrait of Sir Peter Lely . . . . . *by himself.*
863 Venus and Satyr . . . . . ALBANO.
864 "A China Dish with Heart-Cherries" . . . . . DANIEL NYS?
865 A Holy Family . . . . . F. LAURI.
844 Landscape—the Devil sowing Tares . . . . . LUCAS VANUDEN.

Queen's Presence Chamber.

866 Rear-Admiral Sir Charles Knowles's Squadron attacking Port Louis in St. Domingo (? Hispaniola), March 8th, 1748 . . R. PATON?
867 Rear-Admiral Sir Charles Knowles's Action with a Spanish Squadron off the Havannah, October 1st, 1748 . . . . R. PATON?
868 Frederick the Great . . . . . *unnamed.*

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869 St. John in the Wilderness . . . . . HUENS.
870 The Death of Saul . . . . . HUENS.
871 The Shepherds' Offering . . . . . T. ZUCCHERO.
872 Portrait of a Gentleman . . . . . *unnamed.*
873 View of Native Village in the West Indies . . . . . F POST.
874 Italian Peasants . . . . . M. A. BATTAGLIA.
875 George III. Reviewing the Fleet at Portsmouth (4 *Pieces*) D. SERRES.
876 Charles I., when Prince of Wales, leaving St. Andero, in Spain, in 1623 . . . . . PARCELLES?
771 Head of a Saint . . . . . PARMIGIANO?
823 A Lady in a Ruff . . . . . *unnamed.*
835 A Child with a Lamb. . . . . KNELLER.
841 Sacrificing a Calf . . . . . DE GELDER.
877 Close of Nov. 4th, 1805, Sir R. Strachan's Victory . . . POCOCK.
878 Commencement of Sir R. Calder's Action, July 22nd, 1805 POCOCK.
879 British Vessel Engaged with Three Spaniards. . W. VANDEVELDE.
880 Close of the same Action . . . . . W. VANDEVELDE.
881 Destruction of a Dutch Fleet at Schelling, and Burning of Banderis by Admiral Sir R. Holmes, August 8th, 1666 . . . VANDEVELDE.
882 Sea Fight of August 11th, 1673, Prince Rupert commanding the French and English Fleets against the Dutch. . . . . VANDEVELDE.
883 View on the Thames—Old Fleet Ditch . . . . . JAMES.
884 View on the Thames—Old London Bridge . . . . JAMES.
885 View on the Thames—The Savoy . . . . . SCOTT?
886 A Sea-piece . . . . . D. SERRES.
887 A River Scene in Holland . . . . . S. RUYSDAEL.
888 Action between English and Dutch Vessels . VANDEVELDE *the elder.*
889 The Royal Yacht which brought Queen Charlotte to England in 1761, to be married to George III., in a storm . . . . . WRIGHT.
891 A Man-of-War engaged with two Vessels . . . . . MONAMY?
892 Battle of Camperdown—Lord Duncan's Victory . . J. T. SERRES.
893 Sea-Piece—The British Fleet . . . . . ELLIOT.
894 Action between the "Arethusa" and "Belle Poule". . . *unnamed.*
895 A Small Sea-Piece . . . . . SWAINE.
896 The Vessel in which Charles II. Escaped to France after the Battle of Worcester . . . W. VANDEVELDE *the elder.*
941 Psyche on the Rock . . . . . CARAVAGGIO.
897 A River Scene . . . . . SWAINE.
898 The Day after the Battle of Trafalgar . . . . . HUGGINS.
899 Battle of Trafalgar—Close of the Action . . . . . HUGGINS.

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900 **A Sea Fight** . . . . . VANDEVELDE.
901 Sea Fight—A Man-of-War attacked by Boats . . . . . MONAMY.
902 Sea Fight in a Harbour—The Attack . . . VANDEVELDE.
903 Equipment of the English Fleet in 1790 . . . . . ELLIOT.
904 Battle of Camperdown—Close of the Action . . . . J. T. SERRES
905 His Majesty's Yacht in Portsmouth Harbour . . . . J. T. SERRES.
906 Two Dutch River Scenes . . . . . J. D. SCHALCK?
907 Commencement of an Action between two Fleets . . PARCELLES.
908 Destruction of the French Vessels "Soleil Royal," "Admirable," and "Conquerant," by fire-ships and boats under the command of Vice-Admirals Delaval and Rooke in Cherbourg Harbour at the close of the Battle of La Hogue, May 23rd, 1692 . . . . . *unnamed.*
908ª Destruction of French Vessels the day after La Hogue . *unnamed.*
909 Sea Fight in a Harbour—Sunset . . . . . VANDEVELDE.
910 Sea Fight in a Harbour—Midday . . . . . VANDEVELDE.
911 Sea Fight in a Harbour—Night . . . . . VANDEVELDE.
912 Sea Fight in a Harbour—The Morning . . . VANDEVELDE.
913 Sea Piece . . . . . BROOKING.
914 View on the Thames—Greenwich Hospital . . . . . JAMES.
915 A Small Sea-Piece . . . . . P. MONAMY.
918 The Thames from the Hill above Greenwich . . . . . DANCKERS.
919 View of the Horse Guards from St. James's Park . . . . JAMES.
920 View on the Thames—The Tower of London . . . . *unnamed.*
921 View on the Thames—Old Somerset House and Temple . JAMES.
922 View on the Thames—Temple Gardens . . . . . *unnamed.*
923 View on the Thames—The Savoy, the Temple, &c. . . . JAMES.
924 A Man-of-War going out to Sea . . . . . *unnamed.*
925 View on the Thames—The Adelphi, Whitehall, Westminster JAMES.
926-933 Cartoons in Henry VIII.'s Presence Chamber . CARLO CIGNANI.
934 The Dockyard at Deptford . . . . . R. PATON.
935 The Dockyard at Portsmouth . . . . . R. PATON.
936 The Dockyard at Sheerness . . . . . R. PATON.
937 The Dockyard at Chatham . . . . . R. PATON.
938 The Dockyard at Woolwich . . . . . R. PATON.
939 Cupid lying Asleep . . . . . *unnamed.*
940 A Woman struggling . . . . . *unnamed.*
941 Psyche on the Rock . . . . . POLIDORE DA CARAVAGGIO.
942 The Birth of Jupiter . . . . . *after* G. ROMANO.

In this room are two portions of the mast of the "Victory," Nelson's flag-ship at the battle of Trafalgar, on board which he died.

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Queen's Great Staircase.

VICK and Kent share between them the very doubtful honour of having besmeared the ceiling and walls of this staircase with paint: the walls being covered with scroll-work and a few unmeaning figures *en grisaille*, and the ceiling representing, or rather simulating, a dome. The ironwork, however, of the staircase is fine, and worth noticing. The staircase is 52 feet long, by 30 wide.

The Haunted Gallery.—*Not shown to the public.*—This old mysterious gallery, the door of which is on the right as you go down the staircase, has its name from being supposed to be haunted by the shrieking ghost of Queen Katharine Howard. It was here, at any rate, that she escaped from her own chamber, in which she was confined before being sent to the Tower, and ran along to seek an interview with Henry VIII., who was hearing mass in the royal closet in the chapel. Just, however, as she reached the door, the guards seized her and carried her back; and her ruthless husband, in spite of her piercing screams, which were heard almost all over the palace, continued his devotions unmoved. And in this gallery, it is said, a female form, dressed in white, has been seen, coming towards the door of the royal pew, and, just as she reaches it, has been observed to hurry back with disordered garments, and a ghastly look of despair, uttering at the same time the most unearthly shrieks, till she passes through the door at the end of the gallery. The gallery is now the lumber room for old pictures, and, as the staircase is locked up at night, the voice of the shrieking queen is but rarely heard.

On the west wall is the following large picture:—

810 King and Queen of Bohemia . . . . . HONTHORST.

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Cardinal Wolsey's Closet.

To be seen on application. The entrance is at the end of the Communication Gallery.

THIS curious old room, which was restored and opened to public inspection, at the author's suggestion, in 1890, is one of the original State Rooms of the Tudor Palace, and preserves almost entirely its ancient appearance. The ceiling is the chief point of interest, and is very beautiful, being of pure cinquo-cento design in octagonal panels, interlaced, and enriched with decorative arabesque work, gilt, and with the Tudor badges—the rose, portcullis, fleur-de-lys, etc. Round the upper part of the walls of the room, on two sides, are the remains of a finely wrought cornice, in the same style as the ceiling. This cornice, doubtless, formerly extended all round the four walls of the room, which has been reduced in size on one side, and it certainly formed part of its original decoration. On its lower part is the Cardinal's motto "Dominus michi adjutor."

Below is a series of pictures painted on panel, forming a continuous frieze, 70 feet long and about 7 feet high, and representing scenes in the Passion of Our Lord. They are somewhat in the style of Primaticcio, and were probably executed by one of the Italian artists attracted to England by the patronage of Wolsey or Henry VIII.

The fireplace is original; while the old oak panelling, of the linen-fold-pattern, has been made up from various fragments collected from different sources.

For further information, the visitor is referred to the author's "History of Hampton Court Palace," Vol. I., in Tudor Times.

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Western Entrance.

Trophy Gates. These consist of four brick piers or piles, on the outer of which are trophies of war carved in stone, and on the inner the Lion and the Unicorn, each supporting shields with the Royal arms. The arms are those of George II., not of William III., as is usually but erroneously stated. They form the entrance to

The Barrack Yard, or "Outer Green Court," as it was formerly called, a piece of ground 3 roods, 27 perches, in area. On the right were formerly several old buildings—the Privy Bake-house, the Scalding House, and the Poultry Office—which have been gradually demolished during the last sixty years. On the left are the barracks, which are a great disfigurement to this entrance. They appear to have been partly built in Charles II.'s reign (though before that, in Cromwell's time, there was a sort of guard-house here), and enlarged by William III. They stand on the western boundary of "a peece of pasture grownd called the **Tilt Yard,** inclosed with a good brick wall," to cite the words of the Parliamentary Survey of 1653, containing 9 acres, 1 rood, and now leased to a fruiterer at Kingston. Here Henry VIII., who was the best horseman in England, if not in Europe, indulged in his favourite pastime, when man and horse went down before his redoubtable lance. Frequent jousts and tournaments were also held here in the subsequent reigns, and in the north-west corner of the Palace may be seen the gallery where Anne of Denmark and her ladies sat at the Christmas of 1603-4, to witness "King James and the Lordes running at the ringe."

The Old Moat, which was dug by order of Cardinal Wolsey, and surrounded the whole of the Palace, was unfortunately filled up in the time of Charles II., and the only trace of it that now remains is in the "wilderness" on the north side of the Palace, not far from what is still called the "Moat Gate." The moat and the arched stone bridge over it, which still remains beneath the surface of the ground in front of the Great Gateway, are shown in the annexed sketch.

The West Front, Restored.

This portion of the Palace was entirely built by Wolsey, and would give a good idea of Tudor palatial architecture, if it were not for the dwarfed

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proportions of the great central gate-house (which, having fallen into disrepair, was badly restored about 1771), and for the absence from the numerous turrets of the leaden cupolas (or "types," to use the correct old English term), which with their crockets and pinnacles and gilded vanes formerly gave so unique and picturesque an appearance to the building.

Nearly all the mullioned windows in this front are restorations of the last fifty years, and have replaced the monstrous sashes, which had been inserted in the Georgian period of "no taste." The chimneys are likewise all modern and very excellent restorations.



The gateway on the left leads to the northern wing of the Palace, where are situated the ancient kitchens and other domestic offices.

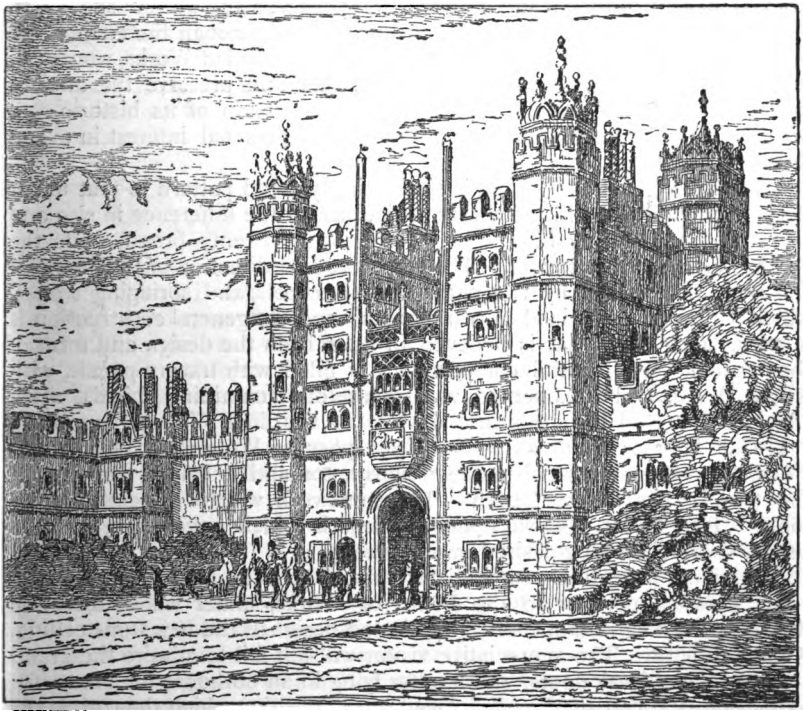
The South Wing on the right towards the river is one of the most picturesque portions of the whole building, and the deep purple colouring of the brickwork, varied with chequered lines of black bricks, is in striking contrast with the flame-coloured walls of William III.'s building. This corner of the building is said to be haunted by the ghost of Edward VI.'s nurse and foster-mother, Mrs. Penn, who lived at Hampton Court thirty years, and whose tomb and effigy still exist in Hampton Church.

Great Gate-house—Exterior. As we have said, this is a modern restoration. But to give an idea of what it formerly was, and ought yet to be, we annex a print of its original appearance, made up from half-a-dozen old engravings and numerous records. The contrast between the grand, lofty, deep-crimson Gothic tower, five storeys high, with its four turrets capped with cupolas, and the existing squat three-storeyed gateway, with its bare and truncated stumps of turrets, its modern glaring scarlet brick (incorrectly laid in the "Flemish" instead of the "old English bond" of "headers" and

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"stretchers"), is a measure of the degradation of English taste from the age of Wolsey to that of George III.

The finely proportioned oriel window, however, is original, as is also the tablet of stone, carved with the arms of Henry VIII., that stands beneath the sill of the window. On the turrets are circular medallions of terra-cotta, containing the busts of the Emperors Tiberius and Nero.



Great Gate-house, Restored.

The two small hexagonal buttress-turrets which flank the archway, and correspond to two similar ones on the inner side of the gateway, are careful and excellent restorations of the last six months, which, besides acting as supports to the front, are a great improvement to its appearance. They rest on the original bases, which were found below the surface.

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Great Gate-house—Interior. This, which was long the disgrace of Hampton Court, has been within the last year subjected to a beautiful and most judicious restoration. When the front of the gateway was rebuilt in 1771, Wolsey's fine groined ceiling of carved stone was destroyed, and replaced by a hideous flat lath and plaster one; the four Tudor arched doorways to the right and left were taken out, and common semicircular brick arches substituted; and the whole was plastered and whitewashed over.

This disfigurement has at length been removed through the energy and artistic taste of Mr. Mitford, the Secretary to the Board of Works, who since his appointment has done so much to repair and preserve the ancient fabric of the Palace, and has shown his appreciation of its historic and architectural charms by taking a particular and personal interest in everything relating to it.

The New Groined Ceiling is similar in style and pattern to that under the second gateway, with necessary variations for the difference in size and proportion, this ceiling being thirty feet long by twenty broad, while the other is eighteen feet square. The curvature and direction of the moulded ribs were determined by two angle shafts, corbels, and springing stones, which fortunately remained in two corners; and the general construction is in accordance with what is believed to have been the design and form of the original. The central compartment is filled with tracery panels, with Tudor detail, and ornamented with quatrefoils containing shields, upon which are carved the arms and devices of Cardinal Wolsey, one being "T. C.," Thomas Cardinal, a favourite cipher of Wolsey's. The central "boss" or key-stone, which alone weighs a ton and a half, is carved with the Royal arms of the Queen. The stonework weighs altogether forty tons. The Tudor doorways and brickwork which have been inserted below, complete a long-desired improvement.

The whole execution of these restorations reflects great credit on Mr. John Lessels, surveyor to the Board of Works, under whose direction they have been carried out, and who himself designed the new stone ceiling.

Oak Doors. The appreciative visitor will not fail to admire the grand and massive old oak doors, which, after lying in an outhouse for 110 years, have been lately repaired and replaced in the position which they originally occupied in the time of Cardinal Wolsey. Their ribs, rivets, and beautifully carved linen-fold panels, make a pleasing contrast to the pair of cast-iron gates, of appalling pattern, which so long disfigured the entrance to the Palace.

In the reign of Edward VI. this gateway and these great doors were barricaded by the Protector Somerset, against an anticipated attack of

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Warwick and other members of the Council who were hostile to him. And it was to this gate that the young king was brought by Somerset to harangue the multitude assembled in the Barrack Yard, and implore them to "be good to him and his dear uncle."

The holes in these doors are said, and by some believed, to have been made by shot and bullets during the Great Rebellion. There are certainly in the woodwork a great many particles of lead, apparently shot.

Porter's Lodge. This is the small room, on the left-hand side of the archway, where the porter used formerly to sit to be ready at hand to open the great gates. The public had until recently to pass through this room to reach the First Court.

First Green or Base Court.

ON the outside of the cover of this book is printed an engraving of this court, showing the decorated "types" with their heraldic beasts and gilded vanes replaced on the turrets, from which they were removed about 150 years ago. The sketch thus gives the original effect of this court as it was finished by Cardinal Wolsey. It is the finest and largest courtyard of the Palace, being 167 ft. 2 in. from north to south, and 141 ft. 7 in. from east to west; and affords a good example of the elasticity of Tudor Gothic, and its adaptability to domestic purposes. The variety and freedom in the grouping of the windows are very observable, especially in the range on the right-hand side of the Clock Tower, which Pugin speaks of with admiration and engraved in his "Specimens." The general impression is one of warmth and comfort; and the air of picturesque gloom which invests the whole is in pleasing contrast to the staring vulgarities of the "cheerful" cockney buildings of the present day.

It may be observed here that the horizontal line of the battlements and those of the stone string courses are far from being rectilinear, which, though it would be regarded as a terrible defect by modern surveyors, contributes in no slight degree to the indescribable charm of old-fashioned work.

All the chimneys in this court are modern restorations; the windows, however, are all original, though the bad taste of the beginning of this century substituted square panes of glass for the original leaden casements with diamond panes.

On the two turrets by the gate-house may be observed the arms of Edward VI., and his initials "E. R." in terra-cotta.

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The Area of the court was, in the autumn of 1891, once more laid down with turf, as formerly. This is a restoration which has vastly improved the appearance of the courtyard. William III., with that conspicuous want of taste which distinguished him, grubbed up the grass and paved it with pebbles. Surrey, who records of "the fair Geraldine" that

> "Hampton me taught to wish her first for mine,"

speaks also of

> "The large greene courtes, where we were wont to hove
> With eyes cast up into the maiden's tower."

In the good old times the courtyard used to present an animated aspect whenever the Court was here. The magnificent state-coaches and chariots of those days, beautifully carved and painted, and covered with velvets and silks of the richest colours and workmanship, and cloth of gold,

> "With damaske whyte and azure blewe
> Well dyapered with lyllyes newe,"

as the old romance records, passed through it, to the grand staircase of the Great Hall. In it too thronged the retainers, attendants, and servants, and the inhabitants of the neighbouring "wick," to chat and pick up the latest gossip of the Palace. The *entrée* was, in fact, so unrestricted, that when Philip II. gave orders that no one should be admitted within the gates who did not belong to the Court or have business in it, the English resented it as a piece of Spanish exclusiveness.

Galleries. On the ground and first floors, on three sides of the quadrangle, are the windows, placed at regular intervals, of certain long narrow galleries, which (though the plan has been altered in recent times) were formerly continuous, and gave access to a great number of "double lodgings," as they were called in Tudor times, consisting each of a large chamber, with a smaller inner one. The plan, to judge from the ancient records, was one of great comfort and convenience, and does not at all confirm the current notion of the defective internal arrangement of old Gothic houses. Here were some of the 280 rooms which Wolsey had always ready for guests, richly furnished with silken beds and tapestry, and each with large fires, and with basons and ewers and candlesticks of silver. The retinue of the French Ambassador, consisting of some 400 persons, were entertained with great magnificence in this Palace by the Cardinal in 1528.

Oriel Windows. Over the inner side of the great gate-house is a fine oriel window, with a stone panel beneath, carved with Henry VIII.'s arms, and identical with the one already mentioned on the outer side of the same, and similar to one which is over the gateway into the next court. A print of the arms is annexed.

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The charges for these three pieces of carving are entered in the old bills preserved in the Record Office, as follows:—

Also paid to Edmund More, of Kyngston, fremason, for makyng, karvyng, and intaillyng of the Kynges armes in thre sondry tables of fre ston, with severall bourders of antique worke and certen of the Kynges best, holding up in a shilde the Kynges armes, with the garter, poises, and scripture ingraved, and the crown imperiall wrought after the best facion; whereof oon of the said tables conteyninge 5 fot and oon inche oon way, and 6½ fot an other way, standythe over the great gate comying into the Base Court, and the second table of like mesure standithe over the inner part of the same gate, and the third table, conteyning 5 fot oon way, and 3 fot and 5 inches the other way, standithe over the utter part of the gate comyng into the inner court; in all for fornyshyng and settyng up of the said thre sondry tables, with severall armes aforesaid, by convencion, 34*l.* 4*s.* 10*d.*—October 23. H. 8.



Henry VIII.'s Arms.

Anne Boleyn's Gateway, beneath the Clock Tower, leads into the "Clock Court" and to the staircase of the Great Hall. The tower is finely proportioned, but now disfigured by a bastard-classic campanile put up in modern times.

On the turrets are two medallions in terra-cotta of the Roman Emperors (see page 104). The clock-face on this side, which is of slate, and 5 ft. 8 in. in diameter, was erected in 1835, when William IV., whose monogram is cut on a small circle of slate above, sent the clock here from St. James's Palace.

The Groined Ceiling of this gateway is a modern restoration, but an exact reproduction of what it replaced, some portion of which was believed to be so far decayed as to be in danger of falling. It is noteworthy as a good specimen of the fan groin. The original was built by Henry VIII., whose initials, "H. R.," and whose badges, the fleur-de-lis, the rose, and portcullis, were carved in the quatrefoils in the central circular panel. The time of its erection must have been during Anne Boleyn's short reign, for her badge, the falcon, and her initial, an "A," entwined with Henry's in a true-lovers' knot, were also carved in the quatrefoils, whence the name of this gate. By the time, however, that the carvers reached the decoration of the Great Hall, the true-lovers' knot had to link Henry's initial with that of Jane Seymour. The centre, or key-stone, is carved into a great Tudor rose.

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Anne Boleyn's Gateway.

Staircase. The interior of this, which forms the principal entrance to the Great Hall, has been done up within the last few years, the walls refaced with brick instead of the old plaster, and the ceiling supported on oak beams. The little door on the left opens into a turret, where hang the clock weights; and on the landing is a small old doorway into a spiral staircase, leading to the minstrel gallery, and on to the roof of the hall. The spandrels of the great stone doorway into the hall itself are carved with the arms of Henry VIII.; the doors are a miserable piece of work, put up in Charles II.'s time in place of the original carved oak doors, with their wrought iron hinges and linen-fold panels.

The arched recess at the top of the stairs represents the position of an ancient fireplace, which was discovered when the walls were recently stripped for the repairs, and which had remained concealed since Henry VIII. adapted what were formerly chambers in Wolsey's palace into this staircase.

The restoration of stained glass in the windows here, decorated with Tudor arms, ciphers, badges, and mottoes in scrolls, such as we find from the records to have been inserted by Henry VIII., is much to be desired.

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The Great Hall.

HENRY VIII., and not Wolsey, as is still sometimes erroneously stated, was the builder of this truly magnificent room, which, from its size, its height, its splendid and elaborate roof, its stained glass windows, shedding a richly coloured light, and its beautiful tapestries, is the most gorgeous extant example of the internal decoration of a Tudor Palace. It has indeed been objected that the painting of the roof, which was done up about fifty years ago, is too brilliant. But we know that Henry had a particular liking for gold leaf and colour on the roofs and ceilings of his palaces; and we have the evidence of the original bills to convince us how profusely the work was decorated.

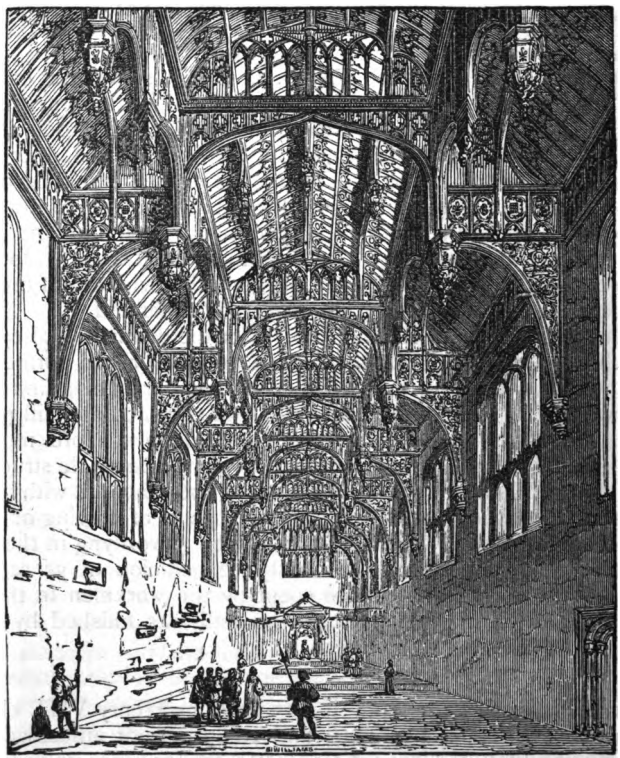
The Building was begun immediately after the death of Wolsey, the old hall, which had either been built by the Cardinal, or had formed part of the ancient manor-house of the Knights Hospitallers, being first removed to make way for it. The accounts of the works, which are still preserved in the Record Office and fill four large folio volumes, afford minute and often very valuable and curious information as to the whole structure and its decoration. The names of every workman and labourer, with his wages, and the cost of all the material, and of every piece of carving or painting, are elaborately set down. By dint of the men "workyng in theyr howre tymes and drynkyng tymes for the hastye expedicion of ye same," and by the "empcion of tallow candles spent by the workmen in the nyghte tymes"—to cite the original entries—the hall was finished by the year 1536, when Jane Seymour was queen.

As to the **history** of the Hall, it was used by Henry VIII. chiefly for grand functions of state, banquets, and receptions of ambassadors; and many a time the bluff old king sat in state on the daïs, or took part in mummings and disguisings, or danced with Jane Seymour and Catherine Howard. Here Catherine Parr was proclaimed queen on July 12th, 1543; and here at the Christmas following was entertained Francis Gonzaga, the Viceroy of Sicily.

In the subsequent reigns it was also used for masquerades, masques, and

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plays, for which it was found to be admirably adapted. The accounts of the Treasurer of the Chamber and of the Master of the Revels supply us with numerous details as to the stage appliances, scenery, and dresses, all of which were on a most elaborate scale. One of the most magnificent of



The Great Hall.

these entertainments was "The Vision of the Twelve Goddesses," a masque by Samuel Daniel, which was played before King James, on Sunday night, January 8th, 1604, when the Queen, Anne of Denmark, and her ladies,

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took the leading parts. There is besides conclusive evidence that the King's company of actors, of which Shakespeare was a member, gave several performances in this hall. In Charles I.'s reign it still continued one of the chief royal theatres, and one of the last plays acted in it was "Hamlet" on January 24th, 1637. After the Great Rebellion we hear of no more theatricals till George I.'s time; when the hall was re-opened as a theatre on the 23rd of September, 1718, with "Hamlet," which was followed on October 1st, by "Henry VIII., or The Fall of Wolsey."

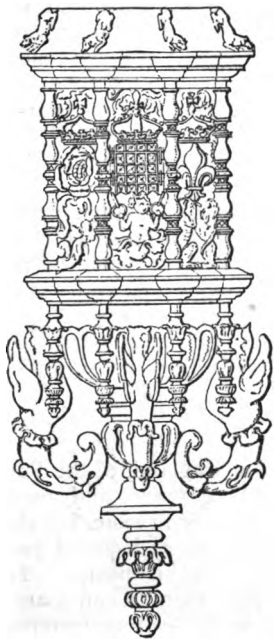
The dimensions of the Hall are :—in length 106 feet, in width 40 feet, and in height 60 feet. The hall of Christ Church, Oxford, which is remarkably like this, and was built a few years before, probably by the same architect, is of the same width, but longer by eight feet, and not so high by ten feet.

The Roof.

This is, perhaps, the most splendid Gothic roof in England, of the Perpendicular period. That of Westminster Hall is grander and more imposing, those of Crosby Hall and Eltham Palace purer in taste, but the roof of the Great Hall of Hampton Court maintains an undisputed pre-eminence for richness of decoration and elaborate workmanship. To analyze its structure in detail would occupy more space than we can spare; we will not, therefore, do more here than indicate its leading features, referring to the engravings in Pugin's "Specimens of Gothic Architecture" for completer information.

Technically it is a late Perpendicular single hammer-beam roof, of seven compartments or bays. Each "principal" consists of two half-arches, supporting one large centre arch, above which is a somewhat similar arrangement of parts on a smaller scale, filled with pierced panelled tracery. Each side arch is composed of a beam (called the "pendant post"), resting against the wall, and terminating below in a corbel; of a curved beam (called the "hammer-brace") springing from the corbel; and of a horizontal beam (called the "hammer-beam"), resting on the pendant post and hammer-brace. The spandrels between these three parts are beautifully carved with the arms and badges of Henry VIII. and Jane Seymour. Each of the great centre arches of the roof are formed of curved beams (called "collar-braces"), springing from perpendicular beams (called "side-posts") terminating above in the ceiling, where they are fixed to the rafters of the roof, and below, where they meet the hammer-beams and hammer-braces, in magnificently-wrought pendants. Across the top of each of these great centre arches, is laid a horizontal beam (called the "collar") on which rests the open work filling the topmost part of the roof.

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The longitudinal section, or side view, of a compartment or bay, exhibits a peculiar and very complex and beautiful construction. It consists, first, of single arches springing from the centres of the sides of the hammer-beams; secondly, half arches, springing from the "side-posts," at the point where they terminate in pendants, and supporting centre arches, which themselves spring from other pendants; and thirdly, double arches, springing on each side from the "collar" and meeting each other in the centre, where they terminate, at their point of intersection, in a third series of pendants. At the apex of the roof a similar structure exists. The curved ceilings in the upper part of the roof, with the two upper tiers of lesser pendants, should be noticed as peculiarities to be found in no roof but this.

A general view of the roof is afforded in the sketch of the Great Hall.

Engravings of two **pendants** are annexed. The longest of these, on this page, is one in the lower series, beneath the hammer-beams. They are sixteen in number, and are no less than four feet ten inches in length. The following extract from the old accounts of the time of Henry VIII., preserved in the Record Office, relate to them: "Also payd to Richard Rydge, of London, kerver, for the makyng of 16 pendaunts standing under the hammer-beam in the Kinge's New hall, at 3*s.* 4*d.* the peece."

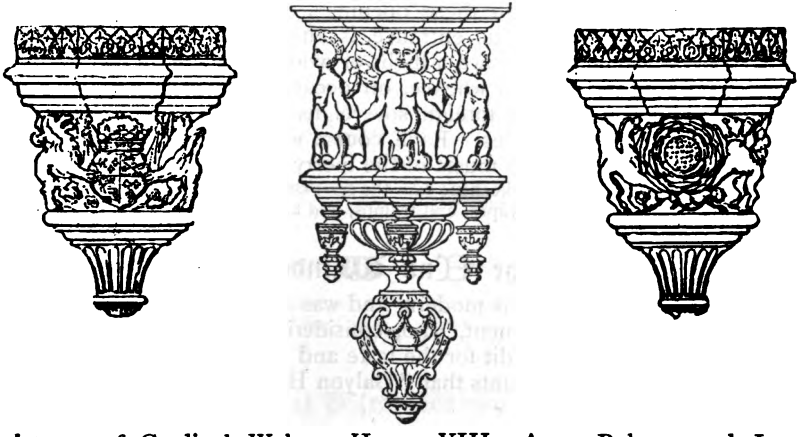
The smaller **pendant**, on the opposite page, between the two corbels, is one of the upper series, and is 2 ft. 9½ in. in length. Their cost is given in the old bills: "Paid to the aforesayd Richard for the makyng of 20 pendaunts standying in the upper purloyns within the Kynges new hall at 25*s.* the pece." They are now twenty-one in number, a discrepancy accounted for by the fact of a new one having been made for the topmost part of the centre bay, when the louvre or femeral was removed.

The cost of the intermediate pendants, which are 3 ft. long, and carved with scroll-work and Tudor badges, is similarly recorded. It should be noticed that the details in the pendants betray the influence of the Italian taste, imported into England, a few years previously, by the artists employed by Henry VIII. This is one of the first indications we have of the insidious intrusion of that foreign style which, without ever thoroughly acclimatizing itself here, was destined to supplant our native English Gothic.

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The carving also of the **corbels**, of which two engravings are annexed, is likewise worthy of attention; as is also that of the spandrels above them, which were wrought by Thomas Johnson of London, and cost forty shillings each.

Minstrel Gallery. According to the usual design of mediæval architects, this is placed at the lower, or entrance end, of the Hall. Here stood the minstrels in their picturesque attire, and played during the festivities, banquets, and other entertainments. Henry VIII. had a large number of performers constantly in attendance on him wherever he journeyed. The present balustrade is a restoration, the original having been destroyed when the Hall was used as a theatre; and the little panel



pictures of Cardinal Wolsey, Henry VIII., Anne Boleyn, and Jane Seymour are modern imitations of well-known originals. The strips of tapestry, on the other hand, inserted between them, are remains of old borders used in the decoration of the Palace in ancient times. They were probably executed in England; one is worked with the arms of Henry VIII., with the lion and dragon as supporters, and the Tudor badges crowned, the other with the Cardinal's arms.

The **trophy** of armour and spears, &c., at the back of the gallery, was arranged when the hall was redecorated. To the right is a large antique fireplace, now partially bricked up, which served to warm the Minstrels' Gallery. To the left is the doorway into a curious spiral staircase, or to use the old and more concise term, "a vyce," which gives access to the gallery, from the landing at the top of the Great Hall stairs.

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The Screens which support the Gallery are of fine deep-toned oak, and are divided, as was usual in mediæval halls, into three parts, leaving two entrances into the body of the room. The compartments, which are flanked by heavy oak pillars with moulded bases and capitals, are formed into panels with carved tracery, showing the Tudor badges and Henry VIII.'s initials. An item in the old accounts relating to this is as follows: "Payde to Richard Rydge, of London, carver, for cutting and carving of 32 lintells wrought with the King's badges and the Queen's standing in the screens within the the King's New Hall, *2s. 6d.* the piece."

At this end of the hall was erected the stage, when plays were given here; and many a time the actors in Shakespeare's company made their entrances and exits through these openings. Behind the screens, and opposite to the present public entrance, is another doorway, now covered with tapestry, which leads down a flight of wooden steps into the cloisters towards the great kitchens, whence, on occasions when grand banquets were given by the King to foreign sovereigns or ambassadors, the dishes were brought up to the tables. Each course was heralded, as is recorded in the old romances, by the music of the merry minstrelsy :—

"Fro kechene cam the fyrst cours,
With pipes, and trumps, and tabours."

The End Windows.

ALL the stained glass here is modern, and was executed between the years 1840 and 1846 by Willement, who, considering the epoch at which he worked, deserved great credit for the taste and accuracy of the restoration. We find from the old accounts that "Galyon Hone the Kynges glasier" in the year 1534 put

"In the two great wyndowys at the ends of the haull two great armys, with four beestes in them at *6s. 8d.* the pece; also in the said wyndows in the haull 30 of the Kynges and Quenys armys, pryce the pece, *4s.*; also 46 badges of the Kynges and the Quenys, pryce the pece, *3s.*; also 77 scryptors with the Kynges worde, pryce the pece *12d.*"

It appears also that the iron "staybarres," "standards," and "lockets," which form the stout framework of each casement, were coloured red.

The plan of the east windows, over the daïs, which chiefly illustrates Henry VIII.'s descent from Edward III. and the union of the Houses of York and Lancaster, is (beginning from top and left) as follows :—

Upper Windows, or Ober Lights.

Arms of the Kingdom of France.
Arms of the Kingdom of England.
Arms of the Lordship of Ireland.
Arms of the Principality of Wales.

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Great East Window.

1st and 2nd Lights. John Beaufort, Duke of Somerset's badge, the Portcullis, name, and arms. Portcullis, and the White Greyhound of the House of Lancaster supporting a banner charged with a portcullis.

3rd and 4th Lights. Margaret, Countess of Richmond's badge, the Daisy, arms and name. John Beaufort, Earl of Somerset's arms and name.

5th and 6th Lights. King Henry VII.'s arms, name, and badge, the Red Dragon. John Duke of Lancaster's arms and name.

Centre Lights. Effigy of HENRY VIII., and the lines of York and Lancaster uniting in a Tudor Rose; and Henry VIII.'s arms. Edward III.'s name and arms; and the stock of the two houses branching off to the dexter and sinister sides.

9th and 10th Lights. Elizabeth of York's arms, name, and badge, the Rose en Soleil; Edmond, Duke of York's arms and name.

11th and 12th Lights. King Edward IV.'s badge, the Rose en Soleil, arms, and name. Richard Earl of Cambridge's arms and name.

13th and 14th Lights. Richard, Duke of York's badge, the Falcon, within the closed fetterlock, name, and arms. Falcon within the fetterlock; and the White Lion of the House of York supporting a banner charged with a falcon within an open fetterlock.

The plan of the west windows, over the Minstrel Gallery, which give the arms, &c., of Henry VIII.'s six wives, and their issue, is as follows:—

Upper Windows, or Over Lights.

Arms of the Order of St. John of Jerusalem.
Arms of Thomas Docwra, Prior of the Order.
Arms of the Archbishopric of York.
Arms of Cardinal Wolsey.

Great West Window.

In the spaces above are Henry VIII.'s arms, badges, and cyphers.

1st and 2nd Lights. Katherine of Arragon's motto "Tanta Monta," arms, and name. "Vivat Rex;" Device, "Dieu et mon Droit."

3rd and 4th Lights. Anne Boleyn's motto, "Mihi et Meæ," arms, and name. "Edwardus Sectus Rex;" and arms in garter.

5th and 6th Lights. Jane Seymour's motto, "Bound to Obey and Serve," arms, and name. "Dieu et mon Droit;" "Fleur de lys;" "Mon Joie, St. Denis."

Centre Lights. Figure of Henry VIII; "Henricus Octavus Rex." "Maria Regina;" Arms in garter.

9th and 10th Lights. Anne of Cleves' motto, "God send me well to kepe," arms, and name. "Dieu et mon Droit;" Portcullis, "Altera Securitas."

11th and 12th Lights. Katherine Howard's motto, "Toujours Loyal," arms, and name. "Elizabetha Regina." Arms in garter.

13th and 14th Lights. Katherine Parr's motto, "Amour avec Loyauté," arms, and name. "Vivat Regina," Device; "Semper eadem."

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The Side Windows.

THESE are thirteen in number, each consisting of eight lights; the space of what would be the fourteenth window is occupied by the great south bay window. Six of them set forth the pedigrees of Henry VIII.'s six wives, who all traced descent from Edward I., with their badges, arms, and legends.

The intermediate seven windows are occupied with the heraldic badges and "beasts" of Henry VIII—The Lion, the Portcullis, the Fleur-de-Lys, the Tudor Rose, the Red Dragon of the House of York, the White Greyhound of the House of Lancaster; and with the cyphers H. R., etc., and mottoes "Dieu et mon Droit," and "Dne. Salvum Fac Reg."

First Window (South side). "*Katherine of Arragon, 1st wife of King Henry ye Eight, her pedigree from King Edward ye First, & his 1st wife Eleanor of Castile.*—King Edward ye First married, 1st Eleanor of Castile—King Edward ye Second married Isabel of France—King Edward ye Third married Philippa Pamaula—John, Duke of Lancaster, married Blanch Plantagenet. John, Grand Master of Airs, married Philippa of Lancaster—John, Prince of Portugal, married Isabel of Braganza—John, King of Leon, married Isabel of Portugal—Ferdinand, King of Spain, married Isabel of Leon."

Third Window (South side). "*Anne Bullen, 2nd wife of King Henry ye Eighth, her pedigree from King Edward ye First and his 2nd wife, Margaret of France.*—King Edward ye 1st married 2nd, Margaret of France—Thomas, Earl of Norfolk, married Alice Halys—John, Lord Segrave, married Margaret de Brotherton—John, Lord Mowbray, married Elizabeth Segrave—Thomas, Duke of Norfolk, married Elizabeth Fitzalan—Syr Robert Howard married Margaret Mowbray—John, Duke of Norfolk, married Catherine Molyns—Thomas, Duke of Norfolk, married Elizabeth Tylney—Thomas, Earl of Wiltshire, married Elizabeth Howard—Anne Bullen, daughter of Thomas, Earl of Wiltshire."

Fifth Window (South side). "*Jane Seymour, 3rd wife of King Henry ye Eighth: her pedigree from King Edward ye First and his 1st wife Eleanor of Castile.*—King Edward y^e^ First married Eleanor of Castile—King Edward y^e^ Second married Isabel of France—King Edward y^e^ Third married Philippa of Pamaula—Lionel, Duke of Clarence, married Elizabeth Burgh—Edmond, Earl of March, married Philippa of Clarence—Henry, Lord Percy, married Elizabeth Mortimer—John, Lord Clifford, married Elizabeth Percy—Syr Philip Wentworth married Anne Say—Syr John Seymour married Margaret Wentworth."

Eighth Window (North side). "*Anne of Cleves, 4th wife of King Henry ye Eighth; her pedigree from King Edward ye First and his 1st wife, Eleanor of Castile.*—King Edward y^e^ First married 1st, Eleanor of Castile—John, Duke of Brabant, married Margaret Plantagenet—Lewis, Count of Flanders, married Margaret of Brabant—Philip, Duke of Burgundy, married Margaret of Flanders—John, Duke of Burgundy, married Margaret of Bavaria—Adolphus of Cleve married Mary of Burgundy—John, Duke of Cleve, married Elizabeth of Hevers—John, Duke of Cleve, married Maud of Helse—John, Duke of Cleve, married Mary of Juliers."

Tenth Window (North side). "*Katherine Howard, 5th wife of King Henry ye Eighth: her pedigree from King Edward ye First and his 2nd wife Margaret of France.*—

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King Edward ye First married 2nd, Margaret of France—Thomas, Earl of Norfolk, married Alice Halys—John, Lord Segrave, married Margaret de Brotherton—John, Lord Mowbray, married Elizabeth Segrave—Thomas, Duke of Norfolk, married Elizabeth Fitzalan—Syr Robert Howard married Margaret Mowbray—John, Duke of Norfolk, married Katherine Molyns—Thomas, Duke of Norfolk, married Elizabeth Tylney—Lord Edmond Howard married Joyce Colepeper—Katharine, daughter of Lord Edmond Howard."

Twelfth Window. *Katharine Parr, 6th wife of King Henry ye Eighth; her pedigree from King Edward ye First and his 1st wife Eleanor of Castile.*—King Edward ye First married 1st, Eleanor of Castile—King Edward ye Second married Isabel of France—King Edward ye Third married Philippa of Hainault—John, Duke of Lancaster, married Katharine Roet—Ralph, Earl of Westmorland, married Joanne Beaufort—Richard, Earl of Salisbury, married Alice Montacute—Henry, Lord Fitzhugh, married Alice Nevel—Syr William Parr married Elizabeth Fitzhugh—Syr Thomas Parr married Maud Green—Katharine, daughter of Syr Thomas Parr."

Bay Window. This great bay window on the daïs, extending nearly from the floor to the roof, and containing as many as forty-eight lights, is one of the finest in England, It bears some resemblance, but is superior to the one at Christchurch, and has much affinity to that at Eltham Palace. The roof of the bay consists of a miniature fan-groin of exquisite delicacy and beauty, with pendants. The raised step, or "hal-pace," as it was called, was formerly paved with green and white tiles, which have been "restored" away and replaced by unsuitable flagstones. The stained glass in this window, which was inserted by Willement, in 1841, contains the arms, initials, and badges of Henry VIII., the arms and motto of Jane Seymour, "Bound to obey and serve," and the arms of Wolsey, with his motto "Dominus mihi adjutor." In the lower lights is the device "The lorde Thomas Wolsey, Cardinal, legat de latere, Archbishop of York, Chancellor of Englande."

The Floor is now paved with large plain white flag-stones, put down when the restorations were carried out. They are entirely out of character with the rest of the decoration, and should be replaced by the small tiles, with which, as we learn from the old account, it was formerly paved, and which were suffered to remain till a comparatively very recent period. At the beginning of this century there still existed, somewhere at the lower end of the hall, beneath the floor, the old stage trap-door, which was made in the reign of James I., and opened into the cellars below. No trace of it is now apparent.

In the centre of the floor, in Tudor days, was the open hearth, such as survived until a few years ago in Westminster School. Relating to this we find an item in the oft-quoted old accounts for "hewing and settyng the pavyng of the herthe in the Kynge's new hall, of Reygate ston," its size

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being six feet square. Here fires of blazing logs of wood and charcoal, afforded both light and heat, while the smoke, escaping through the "femeral" in the middle of the roof, was carried off by the draught without leaving any noxious fumes behind.

The Horns arranged on the walls, above the tapestry, are the remnants of a collection begun about the time of Queen Elizabeth. They were one of the sights of the Palace, and Evelyn speaks in his Diary of "the vast beames of stags, elks, and antelopes" as "very particular."

The "Femeral" or "Loubre," which was an essential feature both of the exterior and interior of every Gothic hall, probably fell a victim to the "improving" hand of Kent the architect, who was commissioned by George II. to repair the hall; as after his time it is not indicated in any of the engravings of the Palace. Its exact design can only be conjectured from extant examples, such as that on the Hall of Trinity College, Cambridge, and that of Westminster Hall (which is believed to be a fair restoration of the original), and from the records of its construction. Inside there were three pendants of oak, and "a carved rose crownyd standyng in the crowne vought." It was coloured blue, and probably studded with gilt stars. Outside there were numerous pinnacles on which were placed several heraldic "Kynge s beastes" four lions, four dragons, and four greyhounds, all of which were elaborately painted, and bore gilded vanes; while as a centrepiece was "a great lyone crownyd, baryng a great vane, layde in oyle, servyng the toppe of the femerall."

Dais, or High Pace. It was on this raised step, that the Royal table was placed across the upper end of the hall, the King sitting in the middle and the principal guests on either side of him; while inferior persons were accommodated at the long tables placed lengthways down the hall. On the left hand side of the daïs, opposite the bay window, is a doorway, now hidden by tapestry, which communicates with the "Horn Room." (See page 101.) At the back, over the door into the adjoining Presence Chamber, has been placed in modern times, a richly-carved stone bracket inscribed "Saynt George for merrie England," on which in full armour stands the saint, transfixing the dragon with his spear. The two figures in armour, on smaller brackets, on each side, came from the Tower, and were erected about the same time.

The door on the daïs is doubtless modern.

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Tapestries in the Great Hall.

IN the Cardinal's time no palace in Europe was as celebrated as Hampton Court for the quantity of splendid Arras hangings that it contained. For this form of artistic decoration Wolsey appears in fact to have had a perfect passion; and he had not been in possession of the manor a year before he was in negotiation for its purchase wholesale. Again, in 1522, he bought at one bargain twenty-one complete sets, for as many rooms, and consisting of 130 pieces. And he continued to collect more tapestry, until every room of importance in the Palace was covered. Several of the pieces that still remain here are to be identified as having belonged to him.

Under the Minstrel Gallery are now placed the inferior pieces, consisting of a duplicate of "The Triumph of Fate," described on page 97, and of

Ye Story of Hercules.

Of this subject, which must formerly have consisted of several pieces, only two now remain. They are much inferior to all the rest of the tapestry here.

The First Piece portrays Hercules with Diomede's mares. Above it is the legend:—

Dioedems . a . les . chevaux . donnat . sang . estrangier
Eux . Hercules . le . fist . lui . propre . a . les . chevaulx . mengier.

The Second Piece exhibits the Death of Hercules. Above is the legend:—

Dianira . pour . li . oster . de . oeuure . imunde . la
Chemise . lui . transmist . par . Licas,
Quit . mist . a . mort . et . le . plus . preux . du . monde . fina,
Les . jours . par . ce . malheureux . cas.

In the centre is Hercules with the skin of the Nemæan lion and his club, clothed in the tunic which his wife, Deianeira, had steeped in the poisonous blood of the Centaur, Nessus, who had revengefully assured her that it would act as a love-philtre. By the hero's side is the altar whereon he was about to offer sacrifice to Zeus when the venom began to eat into his flesh. Above are seen DEIANIRA, and LYCAS, the bearer of the fatal garment. Below to the right is shown the hero again, apparently in pursuit of the horned hind, his third labour.

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The History of Abraham.

But by far the finest tapestries at Hampton Court are the eight pieces (belonging to a series of ten) illustrative of episodes in the life of Abraham, which now adorn the walls of the body of the Hall, and which for richness and splendour are scarcely to be matched in Europe, and certainly not in England. Their present condition, however, with the masses of gold thread dulled and tarnished, and the once lustrous silks worn and faded, can give but an inadequate idea of their former brilliancy.

There would seem to be little doubt, although we possess no positive proof of the fact, that they were executed after designs by the Flemish painter, Bernard van Orley, and probably under his personal superintendence at Brussels. Van Orley, who was a native of that town, travelled in Italy during the beginning of the sixteenth century, and there became a careful student of Raphael, if he did not actually work in his studio. The influence of that great master's style is therefore clearly discernible in all his works, and not least in those before us. On his return to his own country, about the year 1520, he was named Court Painter to Margaret of Austria, Governess of the Netherlands, and after her death in 1530 he held the same post under her successor. During this time until his death in 1541, he frequently drew designs for tapestry, and from this period "The History of Abraham" undoubtedly dates.

On the verge of one of the pieces are two "B's," with a plain red escutcheon between them, which was the mark of the manufactory of Brussels. An incomplete set, similar, but much inferior, to this, is preserved in the Museum at Munich, and is likewise attributed to Bernard van Orley.

From the above circumstances and dates it would seem improbable that these tapestries could have belonged to Cardinal Wolsey, and the fact that they are not found in the inventory of his goods confirms this view. Probably they formed the subject of a royal gift to Henry VIII. At any rate, they were in his possession, for they occur in an inventory, taken at his death, among the tapestries at Hampton Court: "Tenne peces of newe arras of thistorie of Abraham," with the dimensions of each piece given. Ever since that time they have remained here, the admiration for three centuries and a half of every visitor to the Palace.

Hentzner, who made his tour in England in 1598, speaks of the chambers at Hampton Court shining with tapestry of gold and silver, and silk of

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different kinds. And the Duke of Saxe-Weimar, who visited the Palace in 1613, specially refers in his diary to "Several pieces, containing the story of Hagar's delivery; how Abraham is about to offer his son Isaac, how Isaac courted, etc. The dress, landscapes, buildings, and the like, are in gold, silver, and variegated silks, so artistically worked as though they had been carefully painted with colours."

In the inventory taken in October, 1649, of Charles I.'s goods at Hampton Court, by the commissioners appointed by the Long Parliament, the "Ten pieces of Arras hangings of Abraham, in the custody of Wm. Smithbie, containing 826 yards," were appraised at £10 a yard, that is, £8260. This high value is the more remarkable when we remember that Raphael's cartoons were valued at only £300, and that the prices paid at the sale for a score of masterpieces by Raphael, Giorgione, Correggio, and Titian, which are now among the brightest gems of the galleries of Madrid, Vienna, and Dresden, scarcely amounted to that sum. In the inventory a note is annexed to this entry: "Now in the use of the Lord Protector."

Evelyn mentions in his diary, in 1662, among the chief treasures of the Palace, "the hangings designed by Raphael, very rich with gold," and adds, "that the world can show nothing finer than the storys of Abraham and Tobit." Since then they have at different times hung in different rooms, till about the year 1839, when eight pieces were arranged in the Great Hall. Unfortunately, the two others of the set were soon after removed from the Palace altogether, and thus, for the first time in 300 years, separated from the series to which they belonged.

Borders.—Not less deserving of careful inspection than the subjects themselves are the richly elaborate borders that enframe them, and which consist chiefly of allegorical female figures, emblematic of the motives and sentiments in the principal design. There are three of these figures, on either side of each piece, standing beneath canopies, baldachins, or niches, of fine classical work, with backgrounds of gold thread; and at the bottom are five more, seated. All of them are cleverly conceived, and many of them exceedingly beautiful. The arabesque scroll-work and foliage intermediate between them is in the most ornate style of the Renaissance.

The borders have been omitted from the following sketches of these tapestries, because the designs are too minute to be indicated with any success on a small scale; but the names of the figures are inserted round the edge of the engraving in their proper positions. Above each piece is a Latin inscription, worked in capital letters on the skin of some animal, and describing, more or less in the words of Scripture, the subject portrayed.

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I. Departure of Abraham.

Apparet Deus Abrahæ . Is Dei jussu relinquit patriam . Ædificat aram . Adorat Deum.

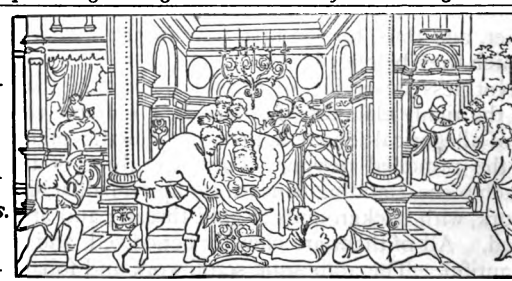
. *APPARITIO* . Apparition.		. *ANIMI* . . *PROMTITUDO* . Promptitude.
. *BENEDICTIO* Blessing.		. *MANSUETUDO*. Gentleness.
. *OBEDIENTIA*. Obedience.		. *BONITAS* . Goodness.

. *LATRIA* . Worship.	. *EXILIUM* . Exile.	. *ANIMI* . . *PROMTITUDO* . Promptitude.	. *INNOCENTIA* . Innocence.	. *SIMPLITAS* . Simplicity?

"Now the Lord had said to Abram, Get thee out of thy country, and from thy kindred, and from thy father's house, and I will show thee . . . And give the land. . . . So Abram departed. . . . And there he builded an altar unto the Lord, and called upon the name of the Lord."—GENESIS xii.

II. Birth and Circumcision of Isaac; Expulsion of Hagar.

Expellitur Agar cum Filio . Abraham dat commeatum . Puer siti perit . plorat Agar . angelus eam solatur . fit Ismael sagittarius.

. *DESPECTIO*. Slighting.		.*LIBER PATER*. Bacchus.
. *ZELOTYPIA* . Jealousy.		. *OBEDIENTIA*. Obedience.
. *FŒCUNDITAS*. Fruitfulness.		*VITA* . *SILVESTRIS* . Rural Life.

. *FUGA* . Flight.	. *DESPERATIO* . Despair.	. *CONSOLATIO* . Comfort.	.*COMMISERATIO*. Commiseration.	. *OBEDIENCIA* . Obedience.

And Abraham circumcised his son Isaac, being eight days old, as God had commanded him. "And Abraham rose up early in the morning, and took bread, and a bottle of water, and gave it unto Hagar, (putting it on her shoulder,) and the child, and sent her away. And she departed; and wandered in the wilderness of Beersheba. And the water was spent in the bottle, and she cast the child under one of the shrubs, and she sat over against him, and lift up her voice and wept. And God opened her eyes, and she saw a well of water. And God was with the lad; and he grew and dwelt in the wilderness, and became an archer."—GENESIS xxi.

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III. Oath and Departure of Eliezer.

Juravit Eliezer sub femore Domini sui Abrahe [non?] accepturum se ejus filio Isac de Chanan eorum filiabus sed de ejus cognotione— Assimptisque camelis et muneribus abiit Mesopotamiam.

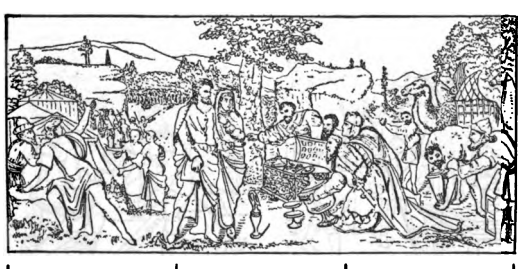


. *VIRGINITAS* . Virginity.				. *LIBER PATER* . Bacchus.
.*PARANYMPHUS*. Brideman.				. *OBEDIENTIA* . Obedience.
. *INQUISITIO* . Seeking.				. *ANIMI* . . *PROMTITUDO* . Promptitude.
. *ACCEPTATIO* . Acceptance.	. *PROMISSIO* . Promise.	. *DELITAS* . Fidelity?	. *ALACRITAS* . Alacrity.	. *INVOCATIO* . Invocation.

"And the servant, Eliezer, put his hand under the thigh of Abraham, his master, and sware to him that he would not take a wife unto Isaac of the daughters of the Canaanites, but of his own kindred. And the servant took the camels of his master, and his goods, and went to Mesopotamia."—GENESIS xxiv.

IV. Return of Sarah.

Sara rapta ab Ægyptiis restituitur cum muneribus. Deus ostendit Abrahæ terram Canaan.



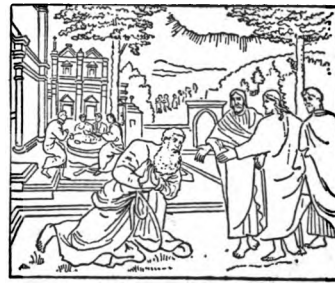
. *LUXUS* . Riot.				. *ALACRITAS* . Alacrity.
. *CARISTIA* . Dearth.				. *CONFIDENTIA* . Confidence.
. *RAPTUS* . Rape.				. *VINDICTA* . Vengeance.
. *LIBIDO* . Lust.	. *CONCIENTIA* . Conscience.	. *RESTITUTIO* . Restitution.	. *PROMISSIO* . Promise.	. *LATRIA* . Worship.

"And Abimelech took sheep and oxen, and men servants and women servants, and gave them unto Abraham, and restored him Sarah his wife."—GENESIS xx. "And the Lord appeared unto Abraham, and said, Unto thy seed will I give this land."—GENESIS xii.

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V. God appears to Abraham and promises him a son.

Deus apparet Abrahæ—promittit filium—Sara ridet—Abraham orat pro Zodoma. Ea cum aliis urbibus celesti igne perit.

. *RISUS* . Laughter.		. *MISERICORDIA* . Mercy.
. *TRINITAS* . Trinity.		. *VINDICTA* . Vengeance.
. *HOSPITALITAS* . Hospitality.		. *PROMISSIO* . Promise.
. *FAMA BONA* . Good Fame.	. *DEPRECATIO* . Entreaty.	. *SIMPLICITAS* . Simplicity.

"And lo, Sarah thy wife shall have a son. And Sarah heard it in the tent door which was behind him. Therefore Sarah laughed within herself. . . . And Abraham drew near and said, Wilt thou also destroy the righteous with the wicked? And the Lord said, If I find in Sodom fifty righteous within the city, then I will spare all the place for their sakes."—GENESIS xviii. "Then the Lord rained upon Sodom and Gomorrah brimstone and fire from the Lord out of heaven."—GENESIS xix.

VI. Buying of the Field of Ephron.

Sara moritur. Abraham emit Agrum illi in sepulturam. Ducit Ceturam uxorem. Moritur sepelitur.

. *RESURRECTIO* Resurrection.		. *JUDICIO* . Judgment.
. *SENECTA* . Old Age.		*INMORTALITAS.* Immortality.
. *TEMPUS* . Time.		. *GLORIA* . Glory.
. *ATROPOS* . Fate.	. *QUERIMONIA* . Complaint.	. *SPES* . Hope.
		. *PLOVITUS?* . [Ploratus?]
		. *PLUVITAS?* . [Ploratus?]

"And Sarah died in Kirjath-arba . . . And Abraham weighed to Ephron the silver, and the field of Ephron, which was in Machpelah, and all the trees that were in the field were made sure unto Abraham. . ."—GENESIS xxiii. "Then Abraham took a wife, and her name was Keturah . . . And Abraham gave up the ghost, and died in a good old age; and his sons Isaac and Ishmael buried him."—GENESIS xxv.

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VII. Separation of Abraham and Lot.

Ad vitanda jurgis Abraham dedit Loth eligere locus mansionis . Abraham habitat in Canaan . Loth pergit ad Sodomam.

. *DISCRETIO* . Discretion.		. *CONCORDIA* . Concord.
.*HABONDANTIA*. Abundance.		. *SEPARATIO* . Separation.
. *PAX* . Peace.		. *DIVITIO* . Partition.

. *CONTENTIO* . Contention.	. *INVOCATIO* . Invocation.	. *AMICITIA* . Friendship.	. *REQUIES* . Rest.	. *ELECTIO* . Choice.

"And Abraham said unto Lot, Let there be no strife, I pray thee, between me and thee; for we be brethren. Is not the whole land before thee? Separate thyself, I pray thee, from me; if thou wilt take the left hand, then I will go to the right; or if thou depart to the right hand, then I will go to the left . . . Then Lot chose him all the plain of Jordan: Abraham dwelled in the land of Canaan, and Lot dwelled in the cities of the plain, and pitched his tent towards Sodom."—GENESIS xiii.

VIII. Sacrifice of Isaac.

Abraham Divino oraculo jubetur immolare unigenitum suum filium Isaac.

. *CONSTĀTIA* . Constancy.		. *BENEDICTIO* . Blessing.
. *TĒTATIO* . Temptation.		. *PROMISSIO* . Promise.
. *FIDES* . Faith.		. *SPES* . Hope.

. *SIMPLICITAS* . Simplicity.	. *OBEDIENTIA* . Obedience.	. *ANIMI* . .*PROMPTITUDO*. Promptitude.	. *IMMOLATIO* . Offering.	. *PROMISSIO* . Promise.

"And God said, Take thy son, thine only son Isaac, whom thou lovest, and get thee into the land of Moriah: and offer him there for a burnt-offering upon one of the mountains which I will tell thee of."—GENESIS xxii.

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Henry VIII.'s Great Watching Chamber.

ALTHOUGH this room is usually styled the "Withdrawing Chamber," there is no doubt that it was originally the Great Watching, or Guard Chamber, to Henry VIII.'s State Rooms. It is, perhaps, from its air of Gothic gloom and antiquity, the most charming room in the palace. It was built by Henry VIII. about 1536; and Jane Seymour's cypher and his own are to be discerned among the decorations in the ceiling. Its dimensions are 61 ft. 10 in. long, 29 ft. wide, and 29½ ft. high.

Ceiling. The design of this ceiling is late Tudor; it is flat, but ornamented with oaken ribs and pendants, between which are various royal cognizances: the portcullis, rose, and fleur-de-lys. In some of the compartments occur the royal arms impaled with Jane Seymour's, and the initials *H.* and *J.* linked with the true-lover's knot, indicating that the decoration must have been finished about 1536. The ceiling, which had become rather decayed, has recently been restored and repainted. Specimens of similar work are to be seen above the ante-room and staircase to the Royal Pew in the chapel, and in one or two rooms in the eastern range of the First Court.

Round Bay Window. This is remarkable as being one of the very few existing examples of an ancient Gothic window in the semicircular form. It extends the whole height of the room, and is composed of three main compartments, each of which consists of four tiers of three lights, making altogether thirty-six lights.

The stained glass, which chiefly shows Wolsey's arms, mottoes, and devices, and those of the Bishoprics of Durham, Bath and Wells, Winchester, and York, are entirely modern, having been executed by Willement, about forty years ago. The window abuts on to the Round Kitchen Court.

In the recess of the window is a fine antique sculpture in white marble of Venus lying on a couch.

In the far corner of the room are two doors behind the arras, one leading into a small Tudor closet, the other into the "Haunted Gallery" (*see* page 67) and Catherine Howard's lodgings.

Over the doorways are strips of tapestry with Henry VIII.'s arms, supported by the Lion and the Dragon, and the Tudor badges, the fleur-de-lis, rose, and portcullis, crowned. They are part of the original decoration of the Palace, and were most likely wrought in England.

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Tapestries.

in Henry VIII.'s Great Watching Chamber.

IT will be observed that the Arras hangings here are of a more antique character than those in the Hall, and harmonize well with the quaint and sombre aspect of the room. They are entirely Gothic in conception, though here and there the influence of the Renaissance is betrayed in the treatment of detail.

I.

Unknown Historical Subject.

THIS is of considerable excellence and interest. From the style, the costumes, the surroundings, and the treatment, it would appear to illustrate some historical incident towards the close of the fifteenth century.

In the foreground is a female figure kneeling, and offering a chalice to a man standing opposite to her, who appears to be admiring it, but refuses to accept it from her. By her side is an elderly lady conducting her forward, presenting her to the man, and a number of other people looking on. Behind, on a raised daïs, are seated three queens with sceptres, and behind them is an open gallery, through the windows of which numerous persons are surveying the scene. Below, to the right and left, are many others, some in conversation or dalliance, and some playing on lutes and other instruments.

II.

"Ye Storye of ye Thre Fatall Ladyes of Destenye."

This consists of three pieces of old Flemish tapestry, similar in style to that under the Minstrel Gallery. They were worked about the year 1470, from three designs belonging to a set of six, illustrating in an allegorical form Petrarch's Triumphs of Love, Chastity, Death, Fame, Time, and Divinity. The pieces here are the third, fourth, and fifth of the series. Of the third and fourth there are duplicates at the South Kensington Museum, where there is besides the second of the series, the Triumph of Chastity.

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The sixth, the Triumph of Divinity, is stated by Mr. Alan Cole to be at Rheims. Every piece contains two distinct aspects of the incidents of the story; and, according to the usage of ancient art, the action of the second part is continuous on that of the preceding part of the incident. Over each part is a scroll with quaint old French verses or legends, worked in black letter, indicating the moral of the allegory beneath; and below are similar scrolls with Latin texts. The three pieces here form a continuous story, and it is probable that they were originally bought and sold as complete in themselves. Wolsey was presumably the purchaser. At any rate, they are mentioned under the title "Thre peeces of Arras of y^e^ three fatall Ladyes of Destenye, lyned with blewe buckeram," in the inventory of Henry VIII.'s goods at Hampton Court in 1548. At Charles I.'s sale, the same three pieces under the same title were sold, the 22nd of November, 1649, to Mr. Boulton for £47; but their removal was apparently prevented by Cromwell, who soon afterwards selected Hampton Court as a favourite residence, and ordered much of the furniture of the Palace to be "Reserved for the use of the Commonwealth"—that is, for himself. For the last hundred years or so they have occupied these walls.

1. Y^e^ Triumph of Fate or Death.

This piece (which hangs to the left of the round bay window) portrays the Triumph over Sensuality of Chastity, who in her turn is assailed by the Fates, and ultimately subdued by them.

Left-hand Side.—Above is the legend :—

Combienque . l'omme . soit . chaste . tout . publique
Les . seurs . fatalles . par . leur . loy . autentique,
Tranchent . les . nerfs . et . fillet . de . la . vie,
A . cela . la . mort . tous . les . vivans . amovie.

On a car, drawn by four unicorns, is seated CHASTETE, attended by her maidens, who walk behind and at the side, carrying palms, while three angels suspend a veil above her head. On the far side the three Destinies, labelled ATROPOS, LACHESIS, and CLOTO, and riding on bulls, are seen attacking her, Atropos holding the shears in her left hand and with her right striking Chastity on the breast with her fatal dart. On the front part of the car, at the feet of Chastity, is a naked boy with his arms bound, representing Cupid; and below is a figure labelled VENVS being trampled under foot by the unicorns which draw the car, and on the backs of which angels are seated bearing lilies emblematic of Purity. In the foreground, on this side of the car, is LVCRECE, bearing a long pillar, with her train held up by a youth, BONVOLONTE, who offers her the dagger with which she destroyed herself after her violation by Tarquin. On the other side is a man on horseback labelled CHIPIONLAFICAN (that is, Scipion l'African).

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Right-hand Side.—Above is the legend :—

Le . Chaste . au . fort . plus . gainement . peult . vivre,
Qui . se . treuve . de . grans . vices . delivre;
Mais . a . la . fin . il . ny . a . roy . ne . pape
Grant . ne . petit . qui . de . ses . las . eschappe.

Here the three Fatal Ladies are represented in a gorgeous triumphal car, drawn by four bulls, richly caparisoned, and ringed at the nose. In the centre enthroned aloft is ATROPOS, with her right hand resting on a skull and her left holding the shears and slitting the thin-spun thread of life, which CLOTO, on her left-hand side, is spinning from the distaff, and LACHESIS on her right, is twining. At their feet lies Chastity, captive and powerless. A tablet on the car bears the verse :—

CLOTO . COLVM . BAIVLAT . NET .
LACHESIS . ATROPOS . OCCAT .

On this side of the car is a warrior on foot, grasping in his right hand a javelin inscribed GREVANCE, and bearing on his left shoulder two clubs, PERSECVCION and CONSOMACION. On the further side is a crowd of figures being knocked down and crushed by the relentless progress of the Car of Fate. Underneath the wheels and the bulls' feet lie many prostrate forms, which are being trampled on; and among them may be distinguished a king in his crown and robes, a burgher, a knight in his helmet, another king, and a pope with the triple tiara and cross. Preceding the car is an armed figure, COVRONS, brandishing in his right hand a javelin, labelled MALHEVR, and carrying over his left shoulder a club, labelled FORTITVDO.

There is a duplicate of this piece, with slight varieties, under the Minstrel Gallery.

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2. Ye Triumph of Renown.

In this piece (which covers the south wall of the room) near the bay window, is shown the overthrow of Destiny or Death by Fame or Renown.

Left-hand Side.—Above is the legend :—

La . Mort . mord . tout, . mais . clere . Renomee,
Sur . Mort . triumphe . et . la . tient . deprimee
Dessoubs . ses . piedz, . mais . apres . ses . effors
Fame . suscite . les . haultz . faiz . de . gens . morz.

Here we see again the Car of Fate, with the same motto on it as before, but LACHESIS and CLOTO are lying prostrate under the wheels; and ATROPOS is tottering from her throne, stunned by the blast of the trumpet of Fame, which RENOMEE is sounding in her ears. All around the car, in answer to the summons of Renown, throng a host of figures, labelled with the names of departed heroes, such as ROI PRIAM PARIS, HERCVLES, MENELA, ALEXANDER, SALATINO.

Right-hand Side.—Above is the legend :—

Qui . par . Vertu . ont . meritee . gloire,
Du'. apres . leur . Mort . de . leurs . faiz . soit . memoire,
Inclite . fame . neust . jamais . congnoisance
De . Letheus . le . grant . lac . d'oubliance.

The same incident in another aspect is continued here. RENOMMEE, represented as a very beautiful winged female figure with a trumpet, is now standing on a magnificent car, drawn by four elephants, and captive at her feet appears ATROPOS seated. Attendant on her are a crowd of heroes, on foot and on horseback, one of whom with an imperial crown is intended for Julius Cæsar. Others are labelled TORQVAT, CATHON, MARTIAS, PO'PEE LE GRANT, FABIRVS MAXIMVS.

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3. Ye Triumph of Time.

Finally, there is portrayed in this piece, which hangs opposite the last, on the north wall, the ultimate triumph of Time over Renown or Fame.

Left-hand Side.—Above is the legend :—

Musique . fame . inclite . et . honoree
Apres . la . Mort . soit . de . longue . duree
Clere . et . lupsant . neantmoins . tout . se . passe
Tout . s'oblie . par . temps . et . longues . passe.

The car of RENOMME is again shown here, but it is now turned in the opposite direction, and both the elephants that draw it, and the surrounding throng on horseback and on foot, appear to be in flight before some overmastering influence. Above this part of the picture are shown the signs of the Zodiac—Gemini and Cancer—and the flight of the fleeting hours, represented as female figures.

Right-hand Side.—Above is the legend :—

Longuement . vivre . que . t'aura . prouffite,
Quant . tu . seras . es . latebres . geete
De . ce . viel . temps . qui . tout . ronge . et . affine,
Et . dure . apres . que . fame . meurt . et . fine.

The car of Time is here shown, drawn by four winged horses. Renown is seated in front submissive at the feet of Time, represented as an old man with a flowing beard, crutches, and wings. Over all this are more fleeting hours, and the sun in a full blaze of splendour in the sign of the Lion.

Below, in the centre of this piece, is a scroll, with the motto in hopeless dog-Latin :—

Temporibus . fulcor . quantumlibet . inclitu . fama.
Ipsa . me . clauserunt . tempore . sera . piam.
Quid . prodest . virisse . diu . cum . fortiter . evo.
Abivit . in . latebris . jam . me . tempus . evax.

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III.

"Ye Storye of ye Seaven Deadlie Synnes."

THIS consists of three pieces hung on the west side of the room, which appear to belong to a series of "Nine peces of ye Storye of ye 7 Deadlie Synnes" which, in Wolsey's time, hung in the Legate's chamber. They are exceedingly curious and pleasing specimens of old Flemish design and manufacture, and are in a fair state of preservation. The compositions are all allegorical, and indicate the repulsiveness of sin, man's surrender thereto, and God's mercy in pardoning him.

First Piece.—(On the left of the door) below is the legend :—

Per . colum . incipiens . primo . banum	Septem . peccata . sicut . generantur
Mortale . fit . atque . prophanum	In . mundo . figuraliter . hic . volantur.

which is too bad Latin to be translated literally; but which seems in substance to mean that "The seven deadly sins are generated in the world, like as the canvas, which is at first formless, becomes by means of the loom covered with shapes."

Here we see Superbia riding on a nondescript, Gula on a goat, Impenitentia on a camel, Luxuria on a pig, Invidia on an ass, Ira on a griffin, and another vice with an ape. They are being dispersed by Spes. Further to the right are a king and his attendants, and a figure of Humilitas.

Second Piece.—(On the right of the door) above is the legend :—

Ante . Judicem . in . Virtutum . presencia	Minatur . Culpa . a . Justicia
Argiciunt . Justicia . et . Misericordia	Sed . reconsiliatur . a . Misericordia
Ubi . apparet . Fortitudo . benedicta	Peccata . in . eternum . castiguntur
Campum . deserunt . semper . delicta	Per virtutes quæ non moriuntur.

which is explanatory of the incidents portrayed, and may be translated thus: "Justice and Mercy plead before the Judge in the presence of the Virtues. Crime is threatened by Justice, but reconciled by Mercy. Where blessed Fortitude appears, faults always leave the field. Sins are chastised eternally by Virtues that never die."

On the left are several female figures in rich Gothic attire, labelled Justicia, Fides, and Caritas. Near them is a woman, Femme, holding a scroll inscribed "Ascendit Mors per Fenestras" (Death ascends through the windows). Next is a figure of Justicia with sword uplifted to strike man, Homo, but Misericordia intervenes to save him.

Above is the Deity, represented under the figure of "three old persons, in episcopal habits, with crowns on their heads and sceptres in their hands"—as they are described by a visitor to Hampton Court in 1613. Before Him are pleading Pax, Misericordia, Veritas, and Justicia. More to the right is the same man with "Gratia Dei" presenting armour to him, and with Pax holding his helmet.

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The Horn Room.

THIS curious room takes its name from having been for many years the receptacle of a large number of horns and antlers, originally got together by Queen Elizabeth, and added to by succeeding sovereigns, until the collection became, in the time of Charles II., one of the finest in the kingdom. Some of the horns that still remain are now fixed to these walls, while others are placed in the Hall and the Great Watching Chamber.

This room had long been used as a lumber room, but in accordance with a suggestion of the author's, was recently cleared, redecorated and hung with tapestry, and opened to the public; and the old staircase, up which the dishes were formerly brought from the serving place and kitchens to the royal table on the daïs, reopened and restored to view. The door that gives access to the daïs is now hidden by tapestry.

The railing of carved oak, gilt, now placed here, is an altar-rail, apparently of the time of Charles II., which had lain disregarded in the stores for many years.

Tapestry in the Horn Room.

I.

Old Flemish Piece.

The subject of this piece is unknown. A bare description of it, therefore, is all that we can offer the reader.

Left-hand Side. In the upper part are four horsemen, one with a vizored helmet, turned to the right and advancing towards, and perhaps charging, a king who is riding on a gigantic griffin, and holding out a purse. Below this are two women and three or four soldiers on foot, and a lady on horseback attended by a driver with a switch.

Right-hand Side. In the upper part is an angel offering a chalice to two knights on horseback, one of whom holds a club in his left hand, and has his right hand on his breast. Near them are two women, one stooping to pick up some fruit, and the other giving some to a child. Below we see a horseman, with three attendants on foot, and a king on horseback, with a sword in his right hand, and the orb of empire in his left.

II.

Six Pieces of the Story of Æneas.

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Clock Court.

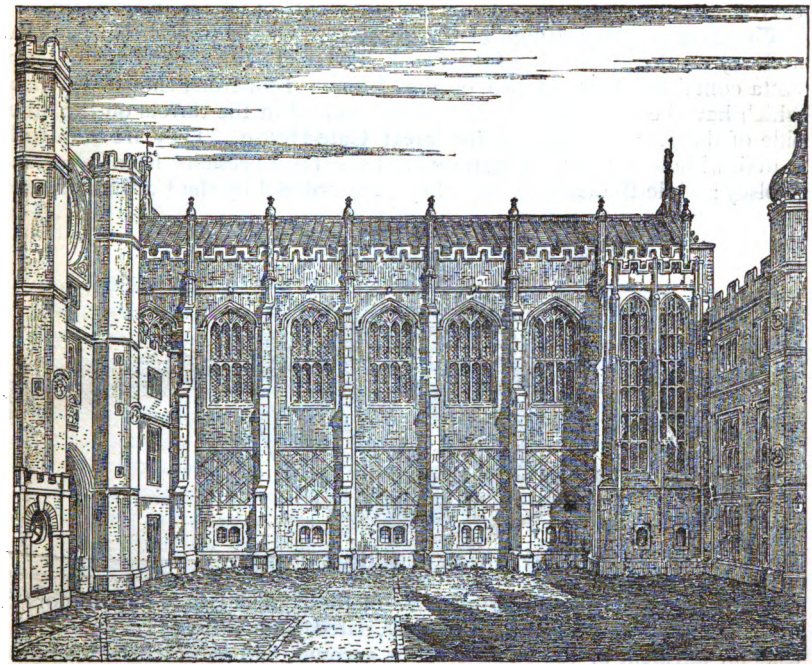
MOST of this court was built by Cardinal Wolsey, though it now presents, from the alterations it has undergone, a very different appearance. Previous to the erection of the Astronomical Clock it was known as the "Inner Court," the "Stone Court," or "Y^e^ Court where ye ffountayne standyth," from a fountain that was placed here by Henry VIII. A new fountain was erected by Queen Elizabeth in 1590; and Hentzer, the German traveller, who visited Hampton Court soon after, speaks of there being in "the centre of the chief area which is paved with stone, a fountain that throws up water, covered with a gilt crown, on the top of which is a statue of Justice supported by columns of black and white marble." Norden the surveyor, in his "Description of Middlesex," 1593, also records that "Queen Elizabeth hath of late caused a very beautiful fountain to be erected in the second court, which graceth this Pallace, and serveth to great and necessary use." And the Duke of Wirtemburg, who came to England in 1592, was also much struck with this "splendid and massy fountain, with an ingenious waterwork by which you can, if you like, make the water play upon the ladies and others who are standing by and give them a thorough wetting." The fountain was removed by William III., and the existing one substituted in the new court built by Sir Christopher Wren. This court is 133 ft. 6 in. from north to south, and 97 ft. 10 in. from east to west.

Exterior of Great Hall. This occupies the whole of the north side of the court, and with its great windows, buttresses, and pinnacles forms a very imposing feature. The small windows on the first floor light the vast cellars which extend under the whole of this part of the building; and in which are several great stone pillars supporting the groining on which rests the floor of the hall. Some forty years ago a "restorer" began to remove these pillars, and was on the point of bringing the whole edifice about his ears, when someone fortunately interposed in time, and interrupted his career of "improvement." Those which he had demolished are now replaced by wooden props.

The **battlement** of the Hall was repaired in the reign of George II., when the "Kynges beastes" which formerly carried gilded vanes and stood at the top of each buttress, were removed. They have been lately restored. "The lyon and dragon in ston standyng at the gabyll ends of the Kynges

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New Hall" and the "16 beasts in free ston standyng uppon the crest at both the gabull ends of the sayd Hall" are modern restorations.



Exterior of Great Hall.

Cardinal Wolsey's Arms. On the Clock Tower, just over the archway into the court, are the arms of Wolsey, surmounted by a cardinal's hat, in terra-cotta, with his motto "DOMINE MICHI ADJUTOR."

The Colonnade on the south side of the court was built by Wren to afford a suitable approach to the King's Grand Staircase, and also to mask the irregular, but very picturesque range of buildings, with turrets and oriel windows, behind it. Though out of place in an old Tudor court like this, it is in itself very handsome; and we trust that the idea that some years ago possessed a few Gothic enthusiasts that it ought to be removed, may never be realized. It consists of seven couples of Ionic pillars, with pilasters of

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the same order at either end against the wall, supporting an entablature and balustrade at the top. Over the two middle couples are two large carved vases of stone; and below are ornaments of foliage, masks, &c.

Terra-cotta Medallions of the Cæsars. On the turrets that flank the archway on the inner side of the Clock Tower are two medallions of terra-cotta containing busts of two of the Roman Emperors, similar to those which have been already mentioned as inserted in the turrets on the other side of the gateway, and on the great Gate-House. They are frequently stated, without any sort of warrant, to have been presents from Leo X. to Wolsey; while the truth is, that they were ordered by the Cardinal himself



Medallion of Julius Cæsar.

of Joannes Maiano (a junior member of the famous family of sculptors of that name). The sculptor's own letter, dated June 18th, 1521, in which he asks for payment of the balance of his account, and in which he mentions that their cost was £2 6*s.* 8*d.* each, and that they were destined for "'Anton Cort," may be found in the British Museum.

George II.'s Gateway. We owe this miserable piece of mason's Gothic, consisting of an attempted imitation of an Early English doorway, a ridiculous pointed window, and two new turrets, to the perverse ingenuity of Kent, a tasteless architect much employed by George II., whose initials, "G. R." with the date 1732, are carved on a stone below the windows. In order to insert his own grotesque work he destroyed several fine oriel windows in this range, which belonged to the state apartments of Henry VIII., and at the same time spoilt the interior by dividing the large Gothic chambers into small modern rooms. This part of the Palace was occupied by the Stadtholder when he was driven from Holland by the French Revolution.

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Astronomical Clock.

THIS curious old astronomical clock, which was brought forth about three years ago from a shed where it had lain neglected for nearly half a century, and by order of the Secretary to the Board of Works, restored and made to go again, is one of the most remarkable clocks in England. It was originally made for King Henry VIII., in the year 1540, as is proved by an old inscription with that date and the initials "N. O." stamped on an iron bar on the inside of the dial.

Who the designer may have been has long puzzled antiquarians; and a careful search among the old records and State papers has failed to reveal to us any artist or workman whose name would answer to these initials. It has been suggested, however, that whoever was the maker of the machinery, the inventor, at any rate, was probably "Nicholas Cratzer," a famous German astronomer, who came over to England by the invitation of Wolsey, and who was introduced by him to Henry VIII.

He was certainly the only man in England at that time capable of designing so elaborate a piece of scientific mechanism, and as he was in correspondence with the king in this very year 1540, and was the maker of a similar clock at Christ Church, the conjecture is very likely correct. The difficulty about his surname may perhaps be explained by supposing that the "O" refers to some other name of his besides Cratzer, such as that of his birthplace, which was frequently taken as a surname by artists and handicraftsmen in the middle ages.

However this may be, this old clock—the first astronomical one in England—was being put up about the time Henry VIII. was making love in this palace to Catherine Howard, whom he secretly married, and showed publicly as queen here in the month of August, 1540. But the great dial had scarcely completed its first annual revolution when Catherine was carried away from the palace as a prisoner to take her trial for high treason. The poor queen had spent most of her short reign here; and her reminiscences of her royal husband do not seem to have been so devoid of tenderness as might be supposed. During a long interview with Cranmer, in her Privy Chamber close by, who came to announce the king's determination regarding her, when she heard the clock strike six, she burst into an agony of grief "because of remembrance as that was the time she was wont to

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hear news of his Grace." Her spirit is said to haunt, to this day, a gallery near the chapel. (See "The Haunted Gallery," pages 67 and 68.)

There is another anecdote about the old clock that ought perhaps to be noticed. It is said that on the night of the 2nd of March, 1619, when James I.'s queen, Anne of Denmark, died here, the clock, which was striking four at the moment of her death, immediately stopped; and that it has done so ever since, whenever anyone long resident in the palace dies within its precincts; and the superstitious cite many cases of its recent occurrence.

Since Henry VIII.'s time, except for certain repairs, such as the repainting of the dial in 1575 by the "serjeant painter," the addition of another face looking towards the first court about 1649, and various alterations in the works and repaintings of the dial at the beginning of the last century, no change was made in the old clock till about forty years ago, when the astronomical portion, which had always been somewhat defective in construction, and had been a long time out of use, was removed.

About three years ago, as we have said, it was once more replaced in its old position, the works adapted to our present accurate astronomical knowledge, and the dial made to move again once more after so many years of rest, so that it is no longer open to the reproach addressed to it by the poet:—

"Memento of the gone-by hours
Dost thou recall alone the past?
Why standst thou silent midst these towers
When time flies still so fast?"

Explanation of the Dial.

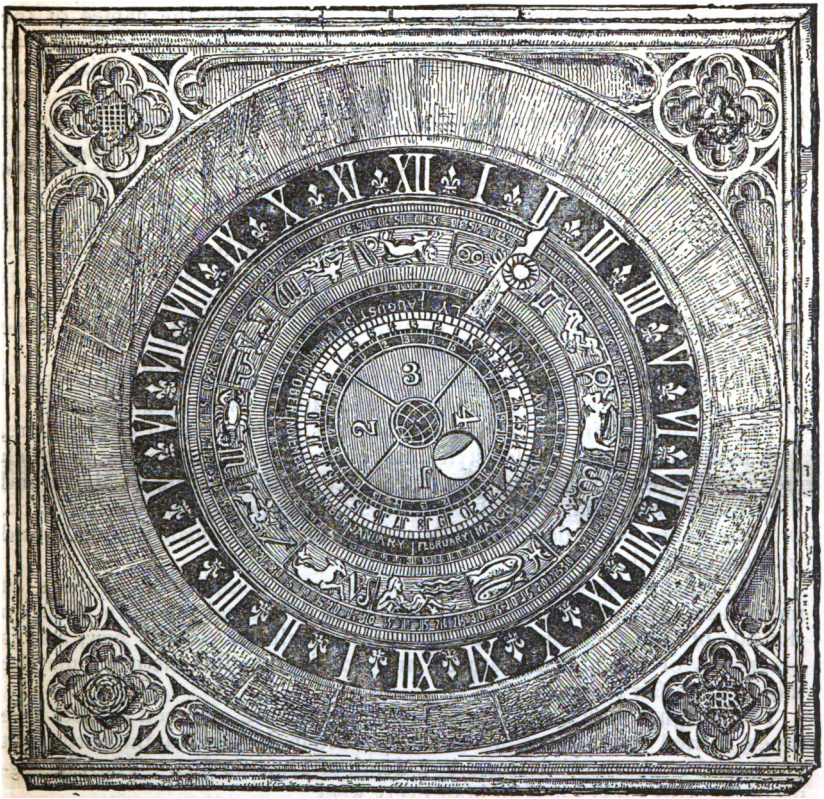
THE dial consists of three separate copper discs, of different sizes, with a common centre, but revolving at varying rates.

The **inner disc**, the smallest of the three, is 3 ft. 3½ in. in diameter, and in its centre is a slightly projecting globe, painted to represent the earth. The larger portion of the surface of this disc is divided into four quarters, numbered with large figures; and at its outer edge it is divided into twenty-four spaces. These represent respectively the quarters of the moon and the hours at which it souths, *i.e.*, crosses the meridian; and they are indicated by a small red arrow, painted on the second disc, which always points to the quarter in which the moon may happen to be, and the hour of the day at which it will south. The phases of the moon are likewise shown more obviously on a small subsidiary disc, which revolves behind the centre one, in such a manner as to always exhibit through a circular hole the vary-

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ing appearance of the moon's sphere. Next to the circular hole, on the outer rim of the disc, is a small projecting triangular pointer, painted black, which tells on the second disc the age of the moon in days.

This **second disc** is 4 ft. 1½ in. in diameter, and its outer rim (which is



the only portion of it seen) is divided into twenty-nine spaces numbered from right to left, which are themselves each subdivided into fourths, and which represent the moon's age in days and quarters of days. From between the figures 1 and 29 on this disc, projects a long pointer, which carries a

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gilded representation of the sun, and which marks on the outer disc various astronomical facts, and indicates also the time of the day or night as it passes the twenty-four Roman numerals—two sets of twelve—painted on the stonework or clock-case within which the dial revolves.

On the **third or outer disc** (which is 7 ft. 10 in. in diameter) are painted several sets of concentric circular spaces. First come the names of the twelve months, in gold letters on a red ground; then the days of the month (only twenty-eight for February); next the twelve signs of the zodiac; outside them numerals dividing each zodiacal space into thirty degrees; and lastly, on the outermost rim, a circle subdivided into 365 parts, for the days of the year.

Over these indices and symbols of time, the long pointer with its figure of the sun, travels in a year; and from its position at any time, it is easy to ascertain the hour, the month, the day of the month, the position of the sun in the ecliptic, and the number of days since the beginning of the year. In addition to this, from the relative movements of the two inner discs, as before explained, we are enabled to tell the various phases of the moon; its age in days; the hour of the day or night at which it souths, and thence the time of high water at London Bridge.

The clock having been designed before the discoveries of Copernicus and Galileo, the sun, it will be observed, is made to revolve round the earth.

The **framework** in which the clock is set, is of stone, about 15 ft. square, with mouldings in the Tudor style, and quatrefoils in the angles, in which are carved, Henry VIII.'s badges, the portcullis and fleur-de-lys above, and the rose and his initials "H. R." below. Its inner portion is coloured black, with the hours of the day and night painted in gold Roman numerals, and with gilt fleurs-de-lys.

The **machinery** which works so large and complicated a piece of mechanism, and which also moves the hands of the ugly modern clock on the side of the tower toward the first court, is almost entirely new, and is necessarily of an elaborate nature; and considering this the clock may be said to keep fair time.

The **weights** which supply the motive power are attached to steel wire ropes, carried over pulleys, and are suspended in the turret at the north-west angle of the tower, and descend to a depth of some 60 feet. The winding-up of the works takes half an hour every week.

(Those curious in the subject will find further information in William Derham's "Artificial Clockmaker," 1711; in Wood's "Curiosities of Clocks," 1865; in "Archæologia," vol. xxxiii.; in Rees' "Encyclopedia"; and in the "Times," March 8th, 1880.)

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Fountain Court.

PASSING through the Queen's Great Staircase, we enter the cloisters of the new Palace, beneath the State Apartments, built by Wren for William III., on the site of Henry VIII.'s "Cloyster Greene Courte." To the left is seen part of the old Tudor cloisters, and the entrance to the chapel. The four ranges which compose the quadrangle make up the whole of Wren's additions, and they form an almost exact square, the court being 109 feet 6 inches from north to south, and 117 feet 6 inches from east to west.

The main idea was doubtless borrowed by Wren from some of the palaces which he had seen during his travels in France, and he and his royal master, who supervised the works throughout, had, above all, the idea of emulating here the palatial splendours of Versailles. There remain, in fact, at the Board of Works to this day, extensive designs for still further alterations, which, if they had been carried out, would have added two or three enormous courts to the Palace, and a magnificent new entrance, with colonnades, towards the chestnut avenues in Bushey Park. These plans, however, would have involved the destruction of most of the old historic Palace; and, fortunately, the king's death intervened to stop further devastations. But even as it stands, his majesty, it is stated in Wren's "Parentalia," "said the new apartments, for good proportions, state, and convenience, jointly, were not paralleled by any palace in Europe." The outward appearance, nevertheless, of Wren's building, is imposing rather than beautiful; and the red brick, which invests the old Palace with so picturesque an air, only serves, when employed in these large uniform classic elevations, to give them an aspect of pretentious meanness.

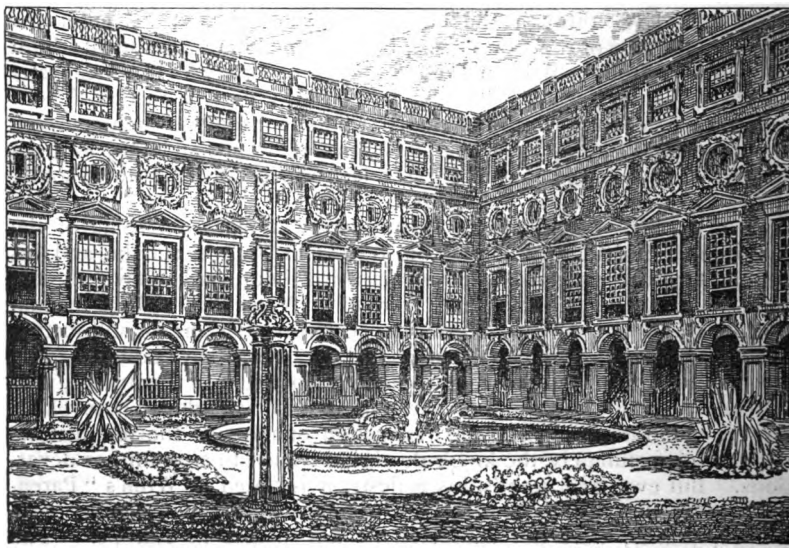
The windows of the first floor, which are surmounted by triangular pediments, are those of the State Apartments; the round windows belong to the *entresol*, or to use the preferable good English word the *half-storey* (which, in the case of the loftier state rooms, is included in their height); and the square windows above are those of apartments formerly assigned to various persons about the Court, and now occupied by private families.

The visitor should observe the stone carvings of flowers, within the arches,

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and of heads above the arches, of the arcade, and of lions' skins round the circular windows.

Laguerre's Frescoes. On the southern wall, in the twelve circular spaces of the round window, or half-storey, are some frescoes in chiaroscuro, of the Labours of Hercules, painted by Laguerre for King William III. They are much obliterated by time and weather, although restored not long ago; and their artistic merit is of the slightest. The subjects, which



Fountain Court.

are arranged from left to right, are as follow:—1. Fight against the Lernean Hydra. 2. Fight with the Nemean Lion. 3. The Stag of Ceryneia in Arcadia. 4. The Erymanthian Boar. 5. The Stymphalian Birds. 6. The Cretan Bull. 7. The Stables of Augeas. 8. The Mares of the Thracian Diomedes. 9. The Girdle of Hippolyte. 10. The Oxen of Geryones in Erytheia. 11. The Golden Apples of the Hesperides. 12. Cerberus.

Laguerre, who was a French painter in the style of Verrio, and who is well known for his painted ceilings, staircases, and halls at Burghley,

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Petworth, Blenheim, &c., was much patronized by William III., and given lodgings in the palace. Besides these frescoes, he is stated by Walpole to have been "appointed to repair those valuable pictures, the 'Triumphs of Julius Cæsar,' by Andrea Mantegna" (see page 58). In the "Treasury Accounts" large payments to him occur several times.

The Area of the court, with its large circular basin (the fountain in which is frequently playing), in the middle, its bright flower-beds and grass-plat, and its broad gravel-walk next to the building, presents a fresh and pleasing appearance. The fountain was made by William III. when he removed the one Queen Elizabeth had erected in the Clock Court. The four tall piers of carved stone in each corner of the turf, with their bare rods of iron, appear to have originally carried lamps; at least, a writer in 1741 mentions "four large lamps on pedestals of ironwork" among the ornaments of this court.

The Cloisters, which are carried round the four sides of the quadrangle, are formed of a sort of open arcade of twelve arches on the north and south sides, and of eleven arches on the east and west sides, with piers or pillars of stone between them. The iron railings are modern. The ceiling is arched over with brickwork, which supports the floor of the state rooms. In the "Parentalia" we are told that William III. "excused his surveyor for not raising the cloister under the apartments higher, which were executed in that manner according to his express order." In the inside wall occur the windows of various offices, situated on the ground floor, and doors leading to staircases and apartments. The key-stone of one of the doorways near the centre of the west portion of the cloister is carved with a monogram, showing the letters "C. W.," apparently meant for the initials of Sir Christopher Wren, who, in signing his name, combined them in a similar way, and who perhaps lived, while the Palace was building, in the rooms to which this door gives access.

Discovery of Skeletons. It was nearly opposite this door that some workmen, while excavating in the cloister here, for the purpose of carrying out the new system of drainage, on All Souls' Day, 1871, came upon two perfect human skeletons, about two feet below the level of the pavement. They were the remains of two full-grown men, and, from the position in which they were found, it was evident that they had been hastily buried or rather thrust beneath the surface.

No satisfactory explanation has ever yet been offered as to their history. It was conjectured at the time (see "Times" Nov. 5th, *et seq.*) that if they had occupied the same position when William III. built this quadrangle, they could not fail to have been disturbed in the progress of the alterations.

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But this assumption was made by persons not familiar with the topography of the Palace, and it is by no means necessarily the case; for Wren's building at the place where they were discovered is little more than a screen, extending only to the first floor, to mask the original Tudor frontage of this court, which still exists behind it. It is not at all unlikely, therefore, that the surface on which it was erected was not disturbed to any depth, and that the pavement was laid down on what was originally the level ground of the court-yard, the bodies remaining untouched below.

The condition in which the skeletons were found seemed to indicate that they had been buried some 250 years ago. Probability, therefore, points to their being the remains of two unfortunate victims of some Roundhead villany during the Great Rebellion, who were secretly and hurriedly interred, probably under the cover of night, beneath the turf of the old "Cloyster Greene Courte."

East Front.

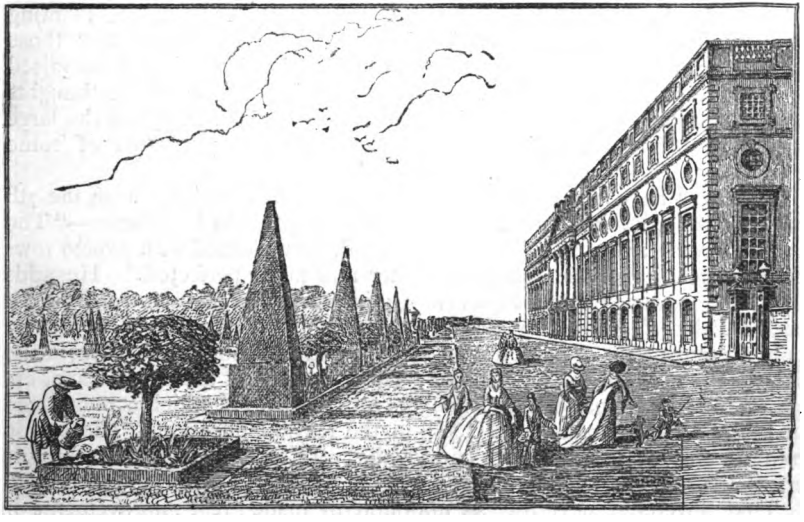
FROM the cloisters of the Fountain Court, we pass into the Great Fountain Garden, whence a good view can be obtained of the principal façade of the new Palace. The general design is the same as that followed in the Fountain Court, the only difference being that the central compartment, which consists of five out of the twenty-one bays, is faced with white stone and more elaborately decorated. The three middle windows are flanked by four fluted columns of the Corinthian order, which sustain a triangular pediment on which is sculptured in bas-relief the Triumph of Hercules over Envy. In one of the accounts among the Pipe Rolls is an item for payment to "Gabriel Cibber, for insculpting the Relievo on the Timpan of the Great Frontispiece" in 1694 (see page 117). On each side are two pilasters of the same order, supporting a continuation of the entablature.

Of the architecture of this part of Wren's Palace, Dallaway justly observes:—"The innumerable mezzanine circular windows, placed under a range of others exactly square, a pediment beneath the balustrade obscuring others in part, and the architraves of the central parts of the brick fronts, profusely sculptured over the whole surface, leave little repose for the eye, and offend in that respect no less than the palaces of Borromini and Mansart."

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The façade is 330 feet long, and the middle of the gateway is the centre towards which all the lines of the canal, walks, and avenues converge. The amateur of artistic ironwork should not fail to notice the gates and screens that occupy the gateway.

The annexed sketch shows the front and the gardens as they were in the time of George II.



East Front and Great Fountain Garden.

Great Fountain Garden.

CHARLES II., who had imbibed a taste for the French style of gardening during his exile, first began the laying out of these gardens and the Park, in their present form. He invited over here the famous designers of Versailles, Le Nôtre and Perault; and Le Nôtre, who came over and planted the parks of St. James's and

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Greenwich, may have had something to do with the improvements at Hampton Court. Rose, who was sent by Lord Essex to study the French style, was, on his return, appointed Royal Gardener by Charles, and it was he who planted here such famous *dwarf* yew-trees that London, who was Rose's apprentice, challenged all Europe to produce the like. Stephen Switzer, in his turn a worker under London, and who doubtless was employed in these gardens, observes in his *Ichnographia Rustica* (1710):—"Upon the happy restitution of the Royal Family, anno 1660, Planting began again to raise its dejected head, and in this reign it was that those preliminary foundations of gardening were laid, that have since been raised to such a stupendous height. It is certain that Prince, whose thoughts and expressions of things were allowed by all to be just, did plant the large semicircle before the Palace at Hampton Court, in pursuance of some great design he had formed in gardening."

This must have been almost at once after the Restoration, for on the 7th of June, 1662, Evelyn, who was visiting here, records in his Diary:—"The park, formerly a flat naked piece of ground, now planted with sweete rows of lime trees; and the canall for water now neare perfected." He adds that "the gardens might be exceedingly improved, as being too narrow for such a Palace." Until that time there had been on this side of the Palace only a narrow strip of garden next to the building, and fenced off from the House Park by a stone balustrade. The avenues and the Long Canal are shown in a picture painted by Danckers for Charles II., which is mentioned in James II.'s catalogue, and is still in the Royal Collection. The notion hitherto current that they were entirely the work of William III. is therefore erroneous.

That Sovereign, nevertheless, undoubtedly made great improvements in the gardens. "The plan of them," says De Foe, in his "Tour through the whole Island of Great Britain" (1724), "was devised by the King himself, and especially the amendments and alterations were made by the King, or the Queen's particular special command, or by both; for their Majesties agreed so well in their fancy, and had both so good judgment in the just proportion of things, which are the principal beauties of a garden, that it may be said, they both ordered everything that was done." And Switzer, in a more enthusiastic strain, exclaims:—"And now I come to that crisis wherein gardening advanced to its highest meridian, by the encouragement of King William of glorious memory, and his Royal Consort, and may be brought amongst other things to help to eternize the memory of those great princes."

"On the death of Queen Mary," continues our author, "gardening and

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all other pleasures were under an eclipse with that prince; and the beloved Hampton Court lay for some time unregarded: But that sorrow being dispelled, His Majesty reassumed his farther pursuit of gardening, in altering and making a considerable improvement to the gardens." The gardeners employed by him were London and Wise, but Wise was the one who had the principal direction and management of the works. De Foe tells us in his "Tour" that "the fine parcel of Limes, which form the semicircle, were, by the dexterous hand of the head-gardener removed, after some of them had been almost 30 years planted in other places, though not far off, and they thrive perfectly well." This was in 1699, for we find in the accounts of that year the following items, among scores of others:—

"To remove and new plant 403 large Lyme trees y^e^ dimensions of them girt from 4 ft. 6' to 3 f^t^, the charge of takeing up these Trees bringing them to the place, digging holes of 10, or 12 f^t^ diameter, Carting 5 Loades of Earth to each tree one with another w^th^ all charges at 10^s^ p. tree—£201 10. 0." "100 Trees to digg 20 f^t^ round them and to take out y^e^ Gravell and Sand and raise their Roots and putt in 5 Loads of Earth to each tree at 8^s^ p. tree—£40 0. 0."

"While the gardens were thus laid out," continues De Foe, "the King also directed the laying the Pipes for the Fountain, and Jette d'Eau's; and particularly the dimensions of them, and what quantity of water they should cast up, and increased the number of them after the first design."

The appearance of this garden, as completed by him, may be seen in the bird's-eye view prefixed to this book. It will be noticed that there were then twelve smaller fountains, besides the large one in the middle, which still remains.

"The only fault" Switzer could find with the gardens as completed by "the Great Nassau" was: "the pleasure-gardens being stuffed too thick with box, a fashion brought over out of Holland by the Dutch gardeners, who used it to a fault, especially in England, where we abound in so good grass and gravel." However, "Queen Anne's first work was the rooting up the box, and giving an English model to the gardens, which were laid into that plain, but noble, manner they now appear in."

In the reign of George II. they underwent a further modification; the elaborate pattern-work and the smaller fountains were swept away, and the gardens made to assume the appearance they present in the sketch on page 113. The arrangement was stiff and formal in the extreme; yew-trees cut into obelisk, and white holly-trees trimmed into globes, following each other in a row, at equal distances, all round the garden.

Since then but little change has occurred. For some eighty years, indeed, the place was so neglected that many of the fine old yew trees were

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suffered to become overgrown and strangled with ivy, and others to die without being replaced; and of the choice white hollies, which were tended with such care in the olden times, scarce half-a-dozen remain. Nevertheless, "much of the original formal trimness," as an appreciative critic observes, is "still retained, with great benefit to the character and charm of the place."

Broad Walk. This magnificent terrace is no less than 2,300 feet, or nearly half a mile in length. Its fault is, as Switzer remarked, that, "in truth it looks very mean to come out of a building upon the grand flat of a Lawn or Parterre, and is a very great disadvantage to the gardens at Hampton Court, if it could have been avoided."

Among the items in Wise's estimate for its construction, dated 1699, are the following:—

The walk parrallel to y^e^ House that lyeth between y^e^ Fountaine Garden & the Building, sinking and carrying away all the ground to y^e^ Levell of the floor by y^e^ Building, make, 10,475 sollid y^ds^ being sunk and carryed off at twice; as first was sunk and carried off 2,097 solid y^ds^ to lay y^e^ ground to the Levell of the great Fountain garden: afterwards to the floor of y^e^ Levell of the Building and one foot under, for to allow a f^t^ thick of gravell, both which sinkings come to 10,474 solid y^ds^. The charges of carting it to y^e^ lower end next y^e^ Thames to raise all that lowe ground to y^e^ levell of y^e^ floor of the Building, sorting it and spreading it sinking it to its true levells and into its severall Divisions, as a walk for gravell, 2 verges for grass and a border all workes being included in it at 15^d^ p solid y^d^ most of it being pickaxe work .....£654 ,, 13 ,, 0.

To prepaire the ground and lay it with Turffe in the two verges that are on the sides of the gravell walk being 4,786 superficiall y^ds^ with y^e^ charge of y^e^ Turffe and all other charges of Cutting, Carting wheeling and laying at 4^d^ p y^d^ To lay this Walk with gravell y^e^ length of y^e^ Lymes w^ch^ is 2,264 f^t^ long 39 ft. wide and 1 ft thick will take up 3270 solid y^ds^ at 3^d^ p y^d^.....£490 : 10 : 0.

To work and make all y^e^ severall borders that are to be made for the use of planting y^e^ fine shap'd Ever-greens in, with fine Earth, and good rotten Dung, w^ch^ to make 6 ft. wide and 3 ft. deep will containe 2,835 solid yards at 18^d^ p y^d^.....£210 ,, 0 ,, 0.

There were several other charges on account of the Broad Walk, among the principal being £3,675 6*s.* for the two "Return walls" from the Long Canal, towards the Kingston Road on the north, and towards the River Thames on the south, on which walls stand the iron railings fencing the garden from the Park; £717 for "carrying on the remaining part of the Terras wall down to ye Thames being 315 ft. long; and £1,721 9*s.* 8*d.* for "building a wall next y^e^ Wilderness to answere that on the East side of ye Terrace in y^e^ Gallery garden."

Some abatements were made in these charges by Sir Christopher Wren and the Board of Works, but the walk cost altogether in this year (1700) about £7,000.

At the entrance, in the Broad Walk, formerly stood two large marble urns,

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carved in bas-relief, done as a trial of skill by Gabriel Cibber the sculptor, father of Colley Cibber, and a Frenchman. That on the left, by the foreigner, represented the Triumph of Bacchus, that on the right, by Cibber, which is engraved by Vardy, depicted the fable of Amphitrite and the Nereides. The original pedestals remain, but the stone urns are modern. The terra-cotta pedestals at the edge of the gravelled semi-circle, with the terra-cotta pots above them, are of course modern.

The Great Fountain in the centre of the garden, is in the form of an ellipse. It is well stocked with gold fish, which were pronounced by Mr. Frank Buckland to be the largest and finest he had ever seen.

The Long Canal, and not, as it is sometimes called, "The Long Water," is the old and correct name for the lake in the Park, as every schoolboy ought to know from the couplet in the "Rape of the Lock:"—

> The nymph exulting fills with shouts the sky;
> The walls, the woods, and *long canals* reply.

It was Charles II., as we have shown above, and not William III., who caused it to be dug, and the magnificent avenues planted. It is 150 feet wide, and 3,500 feet, or nearly three-quarters of a mile long.

The House Park, or as it is often erroneously called, "The Home Park," now comprises two enclosures known in the time of Charles I. as the "Course" and the "House Park." It consists of about 600 acres, and is bounded on three sides by the Thames. The way in which it is laid out is shown in the bird's-eye sketch at the beginning of this book. It is now chiefly used as a grazing ground for cattle and the Queen's yearlings.

Although it cannot compare in size and magnificence with the Home Park at Windsor, yet it has a beauty and an indefinable charm of its own, which excites the admiration of every visitor to Hampton Court. Its still and stately avenues of limes, "living galleries of ancient trees," its long vast sheet of placid water, whose surface is broken only by the plash of some sluggish carp, the herd of deer browsing undisturbed on the rich pastures, or gracefully moving beneath the trees, all combine to form a picture of solemnity, grandeur, and repose which is in pleasing contrast to the more popular but less poetic appearance of Bushey Park.

Water Gallery. This name, which is now applied to the semi-circular bastion at the end of the great terrace overlooking the river, is derived from a building which Henry VIII. erected as a landing-place from the Royal barges and a communication between the river and the house, and also as a residence. Queen Elizabeth, when Princess, appears to have been kept in the Water Gallery as a sort of prisoner by her sister after her removal from

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Woodstock, just before their reconciliation, and it would seem that it was by it that Charles I. made his escape from Hampton Court in 1648.

After the Revolution it became Queen Mary's favourite residence, where she lived while the new palace was being built. (See page 26.) After her death, when the new buildings were completed, William III. caused it to be pulled down.

The modern Water Gallery is the favourite spot in Hampton Court gardens; and all day long people may be seen lounging over the balustrade, never tired of gazing on the charming view of the Thames from Molesey Weir to "the Swan at Ditton."

The Long Walk or Terrace, which extends alongside of the Thames from the Water Gallery to the Bowling Green for a distance of 2,300 feet, or nearly half a mile, appears, from a Report of Sir Christopher Wren's in 1700, to have been begun about that year. The raising of so enormous a mass of earth cost a very great sum. Switzer calls it "the noblest work of that kind in Europe," and the only one he ventures to compare it to, is the terrace at Burley-on-the-Hill.

Wrought Iron Gates. About half-way down the Long Walk the visitor will see a magnificent gate of wrought iron, the last remaining one *in situ* of a set of thirteen, which formerly stood, at regular intervals of fifty yards, along the fence between the Walk and the Park. This appears to have been the centrepiece, and the only one of the set that was a practical *gate*, the others being more correctly designated as *screens*.

They were wrought about the year 1694 for William III., and were at first placed between the Privy Garden and the Towing Path, as we learn from the old prints and old descriptions of the Palace. Their transference to their recent position in the Long Walk probably took place about a hundred years ago. Here they remained till the year 1865, when they were taken away to the South Kensington Museum. Two, however, were afterwards returned, and they are now placed in the Queen's Guard Chamber. (See page 62.) Their removal was defended on the plea that they were perishing from rust and neglect, as if they could not have been repainted and taken care of, where they stood! We do not, as Mr. George Wallis suggests in an article on "Artistic Iron-work" in the "Magazine of Art," ask, "Why not let them remain *in situ* and perish?" but we do ask, "Why not leave them to serve the purpose for which they were designed and to decorate the place for which they were made, instead of burying them in that tomb of living art, a museum?"

It is commonly stated that they were designed and executed by one Huntingdon Shaw, whose monument may be seen at Hampton Church,

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stating that he died in 1710, at the age of fifty-one, and describing him as a native of Nottingham, and "an artist in his own way." It is added that the King died before the screens were paid for, that the Parliament repudiated the debt, and that Shaw died from disappointment. No authority, however, is given for this story; and if it is true, it is remarkable that no mention is made of it in any old topographical works, though some of them notice Shaw's monument. It is curious, too, that Shaw's name should never occur in the Treasury accounts, though the wages and charges of those engaged on the works, from Verrio, Laguerre, and Gibbons to the commonest labourer, are frequently mentioned. As to the Parliament repudiating the debt, it is not clear how the matter should have come before it. There were plenty of petitions for payment of the arrears of bills for work at Hampton Court, but they were always addressed to the Treasury; and among them we do not find any to which the name of Shaw is attached.

Among the Treasury papers, however, we do find "A list of debts in the Office of Works" in 1701, among which appear, under the heading Hampton Court Gardens, "£910 8*s.* 11*d.* due to Thomas Dunk Iron-monger, and £1,982 0*s.* 7*d.* due to John Tijou, smith." The conclusion is almost irresistible that Tijou was the artist who worked up the iron supplied by the iron-monger, and that it is to him and not to Shaw that we are indebted for these magnificent works. Later on, in July, 1703, he petitions the Lord High Treasurer for payment of £1,889 1*s.* 6½*d.* due to him from the late King for the iron-work at Hampton Court, £1,782 1*s.* 6½*d.* being in the gardens.

Tijou, it may be observed, was afterwards employed by Sir Christopher Wren to make the beautiful iron-work gates on either side of the choir in St. Paul's, which confirms our surmise. He is believed to have been a Frenchman: what, then, becomes of the gratification so often expressed at this exquisite wrought iron being of *English* workmanship?

Each screen is 10 ft. 6 in. high, and 13 ft. 2 in. wide. The design consists of two side panels, which are capped with crowns, and which afford the means for supporting the whole by buttresses and stanchions; and a central compartment, which is 8 ft. 7 in. across, and has a centre panel, carrying the emblems of the three kingdoms—the harp, the thistle, the rose, and the cypher W. and M. (William and Mary).

The details of the design are most elaborate and beautiful, and vary in each screen.

Bowling-Green and Pavilions. At the end of the Long Walk is an enclosure, of an oblong shape, formerly the Bowling-Green, in each corner of which was a small square house or pavilion—only one of which, the

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south-eastern one, now remains. They were built about 1700. Here the Court resorted on summer afternoons to play bowls, and sit about in the nooks and arbours, or play ombre and sip coffee in the pavilions.

At the beginning of the century the pavilions were sometimes occupied by the Duke of Gloucester by right of the rangership of the Park, and later by the Duke of Kent, the Queen's father, in virtue of the same office. Two pavilions still remained some years ago.

Tennis Court. Near the entrance to the Wilderness, and on the north of the new palace, is the old Tennis Court, built by Henry VIII., who used himself frequently to play in it. It is the oldest court in England, and has been the model of nearly all the modern ones. Tennis has been played in it uninterruptedly for three centuries and a half; and among the illustrious players of whom there is record, are Robert Dudley Earl of Leicester, Henry Prince of Wales, Charles I., Charles II., and Albert Edward Prince of Wales, and Pettitt, the American player, who won the championship of the world in a contest in this court with Lambert, the English champion. The appearance of the building now is not what it originally presented, extensive alterations in the windows, roof, and galleries having been carried out in the reign of Charles II.

Flower-pot Gate. This is situate at the far north end of the garden, and opens on to the highway to Kingston. It was made by William III., whose initials are carved on the stone piers. The figures of boys bearing baskets or pots of flowers (whence the name of the gate) are very gracefully designed.

South Front.

IN general plan this façade is similar to the East front; it varies in being 2 inches less in length, in having slightly projecting wings, and in its central compartment being less highly embellished.

This last consists of four plain unfluted Corinthian columns supporting an entablature on which is inscribed: "GVLIELMVS ET MARIA R. R. F.", that is, "William and Mary, King and Queen, built this palace," the initials "R. R. F." standing for the Latin words Rex Regina Fecerunt.

Above the entablature are continuations of the columns, in the form of four pilasters, which extend through the balustrade, and on the tops of which

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formerly stood statues, two of which still remained in their original position sixty years ago. The stone pediments of the two windows midway between the centre and the wings, are worthy of attention.

Appreciative visitors will regret to see the harmony of the uppermost storey destroyed by the tasteless substitution, in comparatively recent times, in the four centre casements, of large, ugly modern panes of glass, instead of the more appropriate small quarries, which Sir Christopher, with his just idea of proportion, designed for these smaller square windows.

Above the balustrade appear the ugly and incongruous forms of the brick chimneys, affording us an opportunity of contrasting the principles of this style, which seeks to disguise as much as possible all elements of mere use, with those of the truthful old English Gothic close by, where the harmonious clusters of gracefully moulded chimney shafts are an ornament, and an indispensable part of the whole design.

The three centre windows on the first floor, one of which is surmounted by a trophy of war, are those of the King's Audience Chamber (see page 16); to the left are those of the King's Guard and Presence Chambers (see pages 9-16); and to the right other of King William's state rooms (see pages 18-26). Several of the round windows in this façade are only painted "dummies."

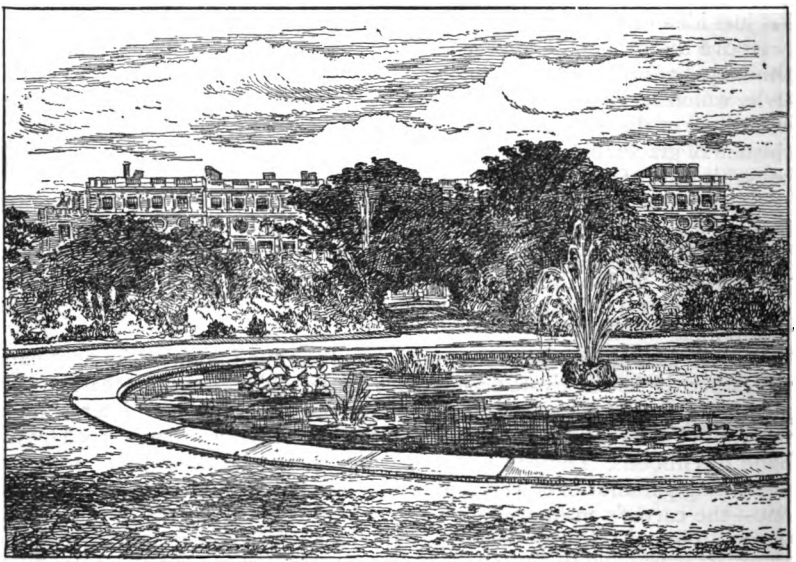
William III. also lived in the rooms on the ground-floor on the right-hand side, where he had a private door into the garden. These, which are now occupied as a private apartment, are among the most charming and interesting in the whole Palace. They are all cased in rich-toned Norway oak, carved by the hand of Gibbons. The oak mantel-pieces are especially beautiful: some representing garlands of flowers and fruit, others birds and butterflies, &c., and one—the carver's masterpiece—various musical instruments and a music-score. They are, in one respect, unique, for nowhere else are there specimens of such exquisite work from Gibbons' delicate chisel in so hard a wood as oak.

Orangery. Next to the rooms just mentioned is a long gallery, 157½ feet long, which occupies the whole of the centre part of the ground floor here. It is paved with white marble, and panelled with oak. Here, perhaps, it was that Queen Mary, while the apartments above were being finished, devoted so much of her time to her favourite pursuit of gardening, "in which she was," says Switzer, "particularly skilled, especially exotics, and allowed Dr. Plukenet £200 *per ann.* for his assistance therein." In the Office of Works is a sketch of this part of the building, showing the orange-trees, within the window arches. De Foe refers to this in his "Tour thro' Great Britain:"—"The orange trees and fine Dutch bays are placed within the

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arches of the building, under the first floor, so that the lower part of the house was all one as a greenhouse for some time."

The orange-trees, though no longer brought in here for the winter, may be seen in summer ranged in a line in front of the building. They are all probably the original trees of William and Mary's time, for the orange grows



South Front and Privy Garden.

to a great age; and certainly no new ones have been added for the last hundred years or so. The strong stems of some of the largest measure as much as twenty to twenty-four inches in circumference. In prints of the time of George II. they are shown arranged in the various enclosed parterres of the Pond Garden.

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Privy Garden.

FROM the time of Cardinal Wolsey to that of William and Mary this garden was divided into two parts—the "Privy Garden" proper, next to the Royal lodgings, and the "Mount Garden," next to the river. The Tudor style of gardening was pleasant and curious—the grounds being laid out in a way suited to the variability of our climate—for winter, walled parterres, and sheltered alleys, for summer shady nooks, refreshing fountains, grassy plots, flowery bowers, and circular banqueting-houses or "arbours," as they were called, with windows all round.

Here Henry VIII. strolled in amorous converse with Anne Boleyn, Jane Seymour, Catherine Howard, and Catherine Parr; here Philip and Mary walked together during their gloomy honeymoon; and here Elizabeth had a clandestine meeting at night with the Earl of Arran.

After the new palace was finished, the conformation of these gardens underwent a change. The part next the river, where formerly stood the Water-Gallery (see page 117) and which included the "Mount Garden," was lowered 10 feet to afford a view of the Thames from the windows of the State Apartments; and on either side the soil was heaped up to form the two terraces; and the beds laid out with rows of alternate yews and white hollies, as in the Great Fountain Garden.

The appearance of the Privy Garden at that period may be judged from the general sketch of the whole Palace, prefixed to this book, taken from an old print. "The fine scrolls and bordure figured like lace patterns," which De Foe mentions, are there clearly indicated.

Since then the beds have been altered, probably in George II.'s time, when a less artificial taste prevailed; and it was perhaps at that period also that other slight modifications were made, such as the substitution in some cases of gravel-walk slopes instead of the flights of steps. Nevertheless the garden retains more of the old fashioned spirit than almost any other in England; and the air of repose and seclusion that invests it, gives it an undefinable charm, which is utterly alien to the ostentatious vulgarities of the modern style.

To see it in all its beauty one should visit it on some sunny morning, towards the latter end of the month of May, when the flowers are just budding forth, and all the shrubs are in bloom. Standing on the terrace,

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or looking from the state rooms, nothing could be then more enchanting than the scene. On either side are the fresh grassy slopes of the two terraces; and between them we see three vistas or alleys extending to the Thames—the centre one a shady walk entirely canopied by over-arching boughs of "tressy yew," amid which is just seen the picturesque old fountain; and two others carpeted with turf, edged with brilliant masses of candy-tuft and alyssum, and embanked with the blossom of lilac, laburnum, laurestina, and cyringa. A pretty effect is produced by one alley being bordered with the candy-tuft, so that it forms a long line of white, and by the other alley being bordered with the alyssum, so as to make a similar line of brilliant yellow. The graceful statue of a girl with flowers in her lap, most appropriately placed a few years ago on the old stone pedestal in the left alley, irresistibly reminds us of the lines:

> Now the bright morning star, day's harbinger,
> Comes dancing from the East, and leads with her
> The flowery May, who from her green lap throws
> The yellow cowslip, and the pale primrose.

Queen Mary's Bower. This, which is 100 yards long, and 14 feet high, and is on the top of the right-hand terrace, is one of the chief curiosities of the gardens. It was, perhaps, in existence prior to the building of the new Palace, and the alterations in the garden; for Evelyn tells us in his Diary, under date June 9, 1662, that "the cradle-walk of horne-beame in the garden, is for the perplexed twining of the trees very observable." But he may refer to something similar, but not identical, which may have been destroyed when the conformation of the gardens was altered. The trees, it may be noticed, are not horn-beam, but wych or Scotch elm. (Loudon's Encyclopædia of trees and shrubs, p. 720.)

Queen Mary probably used to sit beneath this bower with the ladies of her court, industriously engaged on the needlework which was formerly preserved in one of the state rooms (see page 26).

Pond Garden.

SINCE Cromwell's time this charming old-fashioned garden, which is situate to the west of the Privy Garden and between the south range of the First Court and the River, has been without its name. As the want of a designation to it is often found inconvenient, we venture to revive the old one, by which it is described in

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the Parliamentary Survey of 1653, and by which it was known in the time of Henry VIII., and call it once more the Pond Garden, or Pond Yard.

It includes several little gardens separated from each other by low walls, and encloses bowers, banks, and shady nooks, such as were in vogue in Tudor times; and in the centre is a sunken parterre, with a pretty little fountain, perhaps a "survival" of one of the original ponds. We find among Henry VIII.'s accounts charges for "Laberers lading of water out of the Temmes to ffyll the ponddes in the nyght tymes," and "for pynnyng of xxx^{t} stoon bests standyng uppon bases abowghtt the pondes in the pond yerd for workmanshyp, oyle and collers at 12^{d} the pece"; and "for cuttyng and intayling" various heraldic beasts, and painting and gilding their vanes, &c., to ornament the said garden.

The visitor should notice on the right as he enters this garden a fine oriel window, usually known as "Queen Elizabeth's window," from her initials "E. R." and the date 1568 being carved on a stone in the middle of it.

On the left as one passes to the vine is seen the Banqueting House, built for William III., and beautifully decorated with carved oak, and painted ceilings.

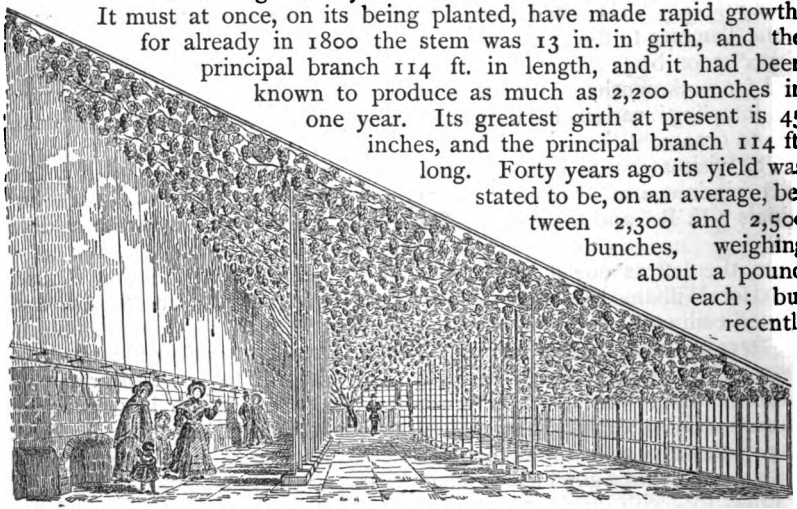
Greenhouse. This, which stands in the small parterre on the north of the garden, was erected by William III., primarily to mask the range of Tudor buildings behind it. The screen, however, is much less attractive than what it screens. It is merely a plain red-brick hot-house, 176 feet long, with large sash windows, and an ugly, depressed, slated roof; while at the back is hid a good specimen of plain, free, and unaffected old English architecture, with ancient mullioned windows grouped as convenience required, gracefully moulded chimney shafts, and picturesque gables and parapets. The greenhouse is, in fact, entirely devoid of beauty or interest; and the sooner it is removed, and the old façade restored to view, and light and air admitted, the better.

The orange-trees, which used formerly to be kept in the orangery, are now placed here, whence it is often erroneously given that name. That it is correctly designated as the Greenhouse, we know from Rocque's plan of the Palace in 1736, and other authorities. A writer in 1691 refers to it as follows:—"In one of the lesser gardens is a large green-house divided into several rooms, and all of them with stoves under them, and a fire to keep a continual heat. In these there are no orange or lemon-trees, or myrtles, or any greens, but such tender foreign ones that need continual warmth." A list of them is preserved in a manuscript in the British

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Museum. Such plants, among which are probably several remnants of Queen Mary's collection, are still housed here.

The Great Vine, which is situated at the end of the "Pond Garden," and of which a sketch is annexed, was planted in 1768 from a slip off a vine at Valentines, in the parish of Ilford, near Wanstead in Essex, which itself attained a very great size, and is still in a flourishing condition. The grape is of the Black Hamburgh variety.



The Great Vine.

It must at once, on its being planted, have made rapid growth, for already in 1800 the stem was 13 in. in girth, and the principal branch 114 ft. in length, and it had been known to produce as much as 2,200 bunches in one year. Its greatest girth at present is 45 inches, and the principal branch 114 ft. long. Forty years ago its yield was stated to be, on an average, between 2,300 and 2,500 bunches, weighing about a pound each; but recently both the number and size of the bunches had fallen off, being, in 1874, 1,750, and in 1882 only 1,250. Latterly, however, it has been better cared for, and the tree is greatly improved in appearance; but its average mature crop is not usually raised above 1,200; no less than 2,000 bunches or so being pinched off, to improve the quality of the remaining fruit, and with great benefit to the old tree.

Various conjectures have been advanced to account for the great size to which it has grown. Some have surmised that its roots have made their way into the vast drains of the Palace, and that it has been nourished on sewage. This, however, is not the case. The filaments that are found clinging to the brick walls of the sewers, and were, I suppose, mistaken for the roots of the vine, are nothing but a fungous growth. If its luxuriance depends on any special

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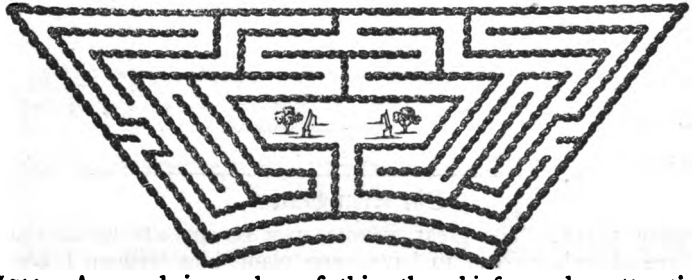
circumstance, it most likely is due to the roots having travelled into the bed of the river, which is not more than 60 ft. from the end of the Vine-House.

This vine, which has often been spoken of as the largest in Europe, if not in the world, is anything but unique in this particular, even in England. Those at Cumberland Lodge, Sillwood Park, Manresa House, and Kinnel House, Breadalbane, are all larger.

The Vine-House, which is built against the garden wall, near the south-west corner of the building, has a south-east aspect. It has been enlarged several times.

Wilderness and Maze.

UNTIL William III.'s alterations, this plantation, which lies between the Tilt Yard and the Great Fountain Garden, was known as "The Ould Orchard." By his directions, however, it was laid out with "espaliers, so high," says De Foe, "that they effectually took off all that part of the old building which would have been offensive to the sight." The formal narrow walks which then intersected it are indicated in the old engravings; but it appears to have undergone some alterations in George II.'s time, and its appearance now is almost completely transformed. Nevertheless, some traces remain of **Troy Town**, a place so called in the middle of the plantation, where is now a large circular space, with an old yew tree in the centre and seats around. The site of the **Grove**, another retreat in the Wilderness of former days, is now occupied by some green-houses, and the steam fire-engine.



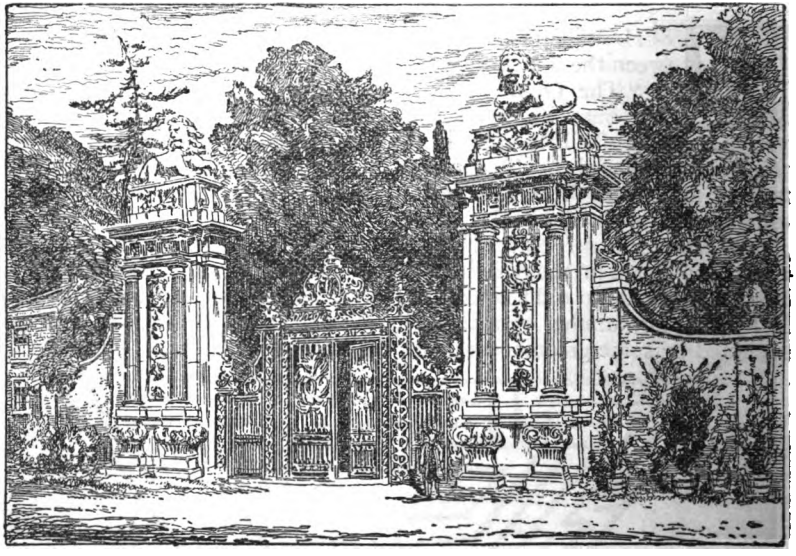
Maze. Annexed is a plan of this, the chief popular attraction of Hampton Court, which is near the "Lion Gates" in the Wilderness. Its walks are half a mile long, though the space it covers is barely half an acre. Switzer, the gardener we have quoted several times, complains that there

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are only "three or four false steps, or methods, to lose or perplex the Rambler in his going in," whereas in one of his own design there were above twenty.

The Maze is first mentioned in the reign of William III., and it was probably made at that time. The "British Magazine" for 1747 contains a plan of it and a moral poem on it.

The Lion Gates, which are so called from the great lions of carved stone on the piers, were put up by Queen Anne, whose initial is carved between the columns, and they form one of the principal entrances to the Palace. The iron-work is worthy of notice, and is doubtless by the same hand as the gate-screens (see page 118). In the upper panel the initial "G" has replaced the "A".



The Lion Gates.

Bushey Park. The great avenue, exactly opposite which the Lion Gates are placed, appears to have been planted in William III.'s reign. The Great Basin or Diana Fountain was made in 1699. The park contains about 1,000 acres.

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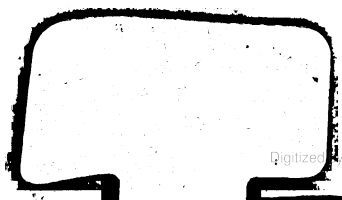
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